

DIPALI

Inland : ONE ANNA

FRIDAY, NOVEMBER 22, 1940

Abroad : TWO ANNAS

RUNNING 3rd WEEK

AT

CHITRA

UNIFORMLY

APPLAUDED BY THE
Mass, Class and the Press

SHREE BHARAT LAKSHMI PICTURES'

THIKADAR

DIRECTION

PRAFULLA ROY

FEATURING

DURGADAS BANERJI
JIBAN GANGULY

WITH

TULSI LAHIRI, ROBI ROY,
SANTOSH SINHA, SATYA
MUKHERJI, RENUKA ROY,
CHITRA DEVI

STORY :

TULSI LAHIRI

SONGS :

SAILEN ROY

*Delightful 2nd Week
From Fri. 22nd Nov.*

RANJIT'S

MUSAFIR

Presenting The King Of
Comedies **CHARLIE** In
The Leading Role— — —

MUSAFIR

With

- KHURSHID
- VASANTI
- ISHVARLAL

AT

NEW CINEMA

170, DHARUMATOLLA ST. CALCUTTA

*Glorious 4th Week !
From Sat. 23rd Nov.*

SAGAR MOVITONE'S

Song And Dance Drama

ALIBABA

Starring

- SURENDRA
- SARDAR AKHTAR
- WAHIDAN

ALIBABA

Directed by

MEHBOOB

AT

Jyoti Cinema

MANSATA FILM DISTRIBUTORS

55, EZRA STREET, CALCUTTA.

Phone : Cal. 45 (2 Lines)

194, BARR STREET, RANGOON.

Gram : Bhimansata.

CERTIFIED WEEKLY CIRCULATION EXCEEDS 13,300 COPIES

ESTD.
1929

DIPALI

THE WEEKLY STAGE & SCREEN PICTORIAL OF INDIA

Phone :
B. B. 3253

Office and Press :
123-1, UPPER CIRCULAR ROAD, CALCUTTA.

Gram :
DIPALI

Vol. XII. }

Friday, November 22, 1940

{ No. 45

Our Point of View

OUR BOARD OF EDITORS :

Mr. Chandrasekhar.
Mr. B. K. Chatterjea.
Mr. Oscar A. Fernandes.
Mr. Sudhirendra Sanyal.
Mr. Bankim Ch. Chatterjea.

CONTRIBUTORS PLEASE NOTE :

Full names and addresses of the writer must accompany all articles even if the former are not meant for publication.

Rejected articles are immediately destroyed if they are not accompanied with sufficient postage for return

OUR BRANCH OFFICES

DELHI.—24, Daryaganj.

BOMBAY—"Swasthik Court,"

Churchgate Reclamation.

HOLLYWOOD—415, North Edinburgh
Avenue.

LONDON—153, Fleet Street.

LAST week we pointed out the unsatisfactory nature of Mr. M. G. Kabra's communications to the press with regard to the unfortunate controversy on the alleged existence of provincialism in a certain department of the Film Corporation of India Ltd. Had the Managing Director of the F.C. I. been a little frank with the press, and instead of trying to hoodwink the latter if he had taken them in his confidence, the whole controversy could have been nipped in the bud at the very beginning. Instead, he took the wrong course of accusing the press of blackmail and avoiding the real issue by the show of a touchy and irritable temper. His conduct in the whole affair has considerably deepened the general apprehension that a square deal cannot be expected of him, and his beating about the bush policy, when confronted with inconvenient questions, leaves a very unpleasant impression about the integrity of the man placed in charge of so large a concern as the Film Corporation of India Ltd.

WHEN we first reported in these columns the incidents that have led to the present controversy, we made our purpose quite clear in these words: "The canker of communalism and petty provincial jealousies have already done enough harm to the cause of our country that should serve as warnings against their insidious entry into other spheres of life. Film-making is one of those rare professions that call for a cosmopolitan outlook more than anything else. In fact, it is a matter of pride with us that the film studios in our country can teach a thing or two to our political leaders in the matter of communal harmony and political amity. Anyone, guilty of disturbing this friendly equilibrium, strikes at the very root of the industry and as such should be considered as its worst enemy. We therefore urge for freeing our industry from the influence of such men without delay, as otherwise the repetition of incidents like the above will be more a general rule than its exception".

THAT we had no personal axe to grind by starting the controversy will be evident from the fact that neither the aggrieved camera-

man nor the accused laboratory-chief was or still is personally known to us. In the wake of our disclosures in the matter we came to learn "that sometime back, the same laboratory-chief was found guilty of a similar offence with regard to a European cameraman, who is

suspended as a punishment". This led us to make the following observations: "How the studio authorities can condescend to continue still with the services of such a man is something that is beyond our understanding, unversed as we are with studio politics.

The matter requires closer scrutiny and we shall invite the directors of the company (it being a public joint-stock concern) to pry deeper into the same and root out the poison tree without further delay".

IT is a matter of satisfaction for us to find that the estimable gentleman in question has now terminated or been made to terminate (whatever be the "fact") his connection with the F. C. I. as a direct result of DIPALI'S agitation in this regard. The funniest part of the thing, however, is that still the controversy regarding this man's doings continues unabated, thanks to Mr. Kabra's hyperbolic press statements. The Managing

Director of the F. C. I. emerges from the present controversy as a man mischievous enough to indulge in innuendoes against others but not straight forward enough to answer honest questions when they concern his own affairs!

—The Editor

Bengali Hospitality Gets Its Reward!

It is the reptile species of animals which is said to bite the very hand that feeds it. A reptile in the garb of a local Hindusthani film journalist has recently displayed the same kind of gratitude by calumniating the entire Bengali race in the following words:

हमारी तरफ यू० पी० में एक कहावत है कि "बंगाली बच्चा कमी न सच्चा" हमारा मी यही अनुभव है।

which in literal English means—"In our native province of U. P. there is a saying to the effect that the Bengalis are never honest. Our own experience is also the same".

Mr. Madan Gopal Kabra, now-famous Managing Director of the Film Corporation of India Ltd. has felicitated the journal in question in its very next issue in these significant words:

"From the very beginning of its career I have co-operated with this journal, and now I can give it my word of honour that in future too I shall extend to it the same co-operation".

The readers' curiosity about this favoured protégé of Mr. Kabra will be duly satisfied in our next issue.

no-longer connected with the film company in question (and who has since died in action in the present War). It was through the intervention of Mr. N. G. Bulchandani, the well-known director, that the matter was dropped, but the laboratory-chief was

Kid Galahad, The Fillum Flunkey

by N. Balchandany.

"His honour rooted, dishonour stood,
faith and unfaithful kept him falsely true."

—Tennyson

My article, "This Fillum Business", in the Puja Special of DIPALI, has incurred the wrath of my feather-brained friend Mr. "A", the writer of "Miss Mayo is Dead—Long Live Miss Mayo", published in last week's DIPALI, whom for justice's sake I shall call "Kid Galahad, the Fillum Flunkey". He is one of those Gibeonites born to be hewers of wood and drawers of water to their unworthy bosses. Their services deny them the possession of a soul and subordinate them to the will of their unwise masters in all things, make them the goods and chattles of them (masters), their servants and their slaves in body and in mind.

A sirocco of impotent rage has swept our Kid Galahad, who has made frantic efforts in making the public believe that the moon is made of green cheese. But the public are shrewd and will realise that our friend is having a moon flaw in his brains now-a-days. He has grown mentally limp with his careless way of thinking and has not yet realised that discretion is the better part of an indiscretion. I do not think my article was disfigured by any exaggeration, but on the contrary, it was justified by stubborn facts, facts which cannot be blinked out of existence. My loving friend, instead of refuting the

statements made by me in my article has made personal attacks on me. But there is no use hating my friend—if you hate anything, you should hate the motives which prompted him to write all this. The very fact that my friend does not venture to come out of purdah and take up the cudgels openly on behalf of the concern, to which he belongs, goes to prove that my friend is mortally afraid of being exposed to the public ridicule. Let him only come out with his name and the position he holds in the Film Industry, I promise I shall give him a good treat. I sincerely believe that the sporting spirit and the love of fair-play, coupled with natural decency of a gentleman, will make him reveal his identity, (his position and experience), in order to enable the public to judge the case on its own merits and deal out equal justice to the parties concerned.

I still maintain that there are crooks in this *Fillum Bussiness*, as there are quacks in medicine and charlatans in the legal profession. In the film line I see the wicked triumphant and the virtuous down-trodden, love and purity crushed, noble instincts thwarted and base purposes promoted. Can I be condemned then if I attack stupidity and malice and insist on business integrity and knowledge. Perhaps Kid Galahad wants me to write articles

which should lead the public through wonderful pictures of sweet sin, make them see, hear, touch, taste and inhale all the varieties of glorious colour, intoxicating music, silky hair, fruit flavour and flower fragrance, which nature offers and ravishes them away in a whirlwind of passion, into a region where the very air breathes voluptuous languor. He expects me also to write the exciting memories of the hipless, busless and useless female stars, some of whom are actually a libel on Indian Womanhood. But Kid Galahad will say they are only rose-buds set with thorns.

It is these Fillum Flunkies who strengthen producers' imperfections, encourage them in all evils, correct them in nothing, but so shadow and paint all their vices and follies that they (producers) shall never, by their will, discern good from evil or vice from virtue. Even the prophets have warned us against these sycophants. Woe on to them, for they shall cut off their noses to spite their faces.

Our Kid Galahad, the Fillum Flunkey, is spending (as evident from his article) his life in pretending to feel things he does not feel and not to feel things he does feel. He is surely right when he says that as a producer I am a failure. I have not only failed

(Please turn to page 26)

Think of a Block that can reproduce a picture—a portrait or a landscape, a technical photograph or a wash drawing, an oil painting or any design with all intricacies & fineness---as clearly as the original.

That's What We Do!

The Most Modern PLANTS & MACHINERIES

Are always at our disposal to assist us in producing *Quality Works* within the least possible time :

All Our Workers

Are skilled thorough and everywhere their

HANDIWORKS

Are to the finest perfection

All these Guarantee the Best Works & the High Grade Craftsmanship

Compare our reproduction with the original---you find the tip light is there, high lights clean, halftone clear & depth retained.

That is the Ultimate in Block Making!

Until you get a trial block done by us you will never know the greatest value in reproduction that we offer.

PHONE : B. B. 3962

GRAM : 'MEZZOTINT'

Bharat Photoytic Studio

PHOTO ENGRAVERS, DESIGNERS, ART PRINTERS & PRESENTATION CARD MANUFACTURERS

72-1, COLLEGE STREET

CALCUTTA

Stars of Tomorrow

by William Penny

With debutantes in the news, why overlook Hollywood?

The debuts of these film city youngsters may not make the society pages, but they'll certainly reach the theatre pages. Out of them will come the screen's glamour girls of the next few years, actresses to be reckoned with.

A case in point is that of Laraine Day, one of last year's crop. Laraine, discovered in a little theatre group in Long Beach, was launched without the fanfare attendant upon such an occasion in society. She portrayed a difficult rôle in Metro-Goldwyn-Mayer's "Sergeant Madden," and gave an excellent account of herself. This was followed by other rôles. Today she has bloomed into one of the most promising young actresses on the screen, and stands more than a fair chance at stardom in the near future.

It all started with Hollywood's startling discovery that there is no such thing as a feminine "awkward age". Girls in their early teens were generally frowned upon as screen material. They were too old for child rôles, too young for mature characterizations. But several years ago, someone awoke to the fact that there was as much drama packed into the experiences of teen-aged youngster than a person of any other age. The inevitable result

was such personalities as Judy Garland, Deanna Durbin, Gloria Jean, Susanna Foster, and a host of others.

Now the presentation of debutantes at Hollywood studios is the accepted thing. Youngsters from high schools, dramatic schools, little theatres, all are eligible under the rules. They are all given an equal chance to succeed, and the eventual elimination is up to audiences from one end of the world to the other.

But the year, 1940, seems wealthier in material than any previous year since the possibilities of the teens were realized. Metro-Goldwyn-Mayer offers two entries in the persons of Rita Quigley and Gloria de Haven, the latter is the daughter of the popular stage personality, Carter de Haven.

Rita Quigley's story is a particularly interesting one. The elder sister of a baby actress, Juanita Quigley, Rita was forced to sit by while baby pulled in all the honours of the family. She visited sets occasionally. She counted it a big day when allowed to visit the studio for luncheon.

It wasn't, however, until she delivered a Christmas package to the house of Hunt Stromberg that she was recognized as anyone other than Juanita's elder sister. Stromberg remembered the youngster. He was impressed by her fresh, unaffected,

little-girl beauty and, when Joan Crawford needed a daughter for her rôle in a new picture, the choice fell upon Rita Quigley. This was her first screen rôle, and one, according to reports, of which she may well be proud.

Gloria de Haven made her debut in the same picture. Gloria, whose natural heritage for the stage and screen made it inevitable that she would eventually seek fame before the cameras, was discovered in Hollywood's little theatre movement. Indicative of how these youngsters seek prominence on their own is the fact that, unwilling to make use of the famous family name, Gloria requested that the studio seek another name by which she might be known.

Among candidates entered by Warner Brothers is sixteen-year old Marilyn Merrick, whose presentation piece is "Till We Meet Again."

Marilyn admits to stage ambitions from an early age. Graduating from one of Hollywood's private girls' schools, she met with failure. Then, as so often happens in the film city, she gave up her ideas, and put them from her mind completely. One day, however, she attended a performance given by a local little theatre. In the audience that evening was a Warner Brothers film scout who was attracted

by the mobile and vivacious face of the girl. He arranged for a screen test then and there. A leading role in the new picture was the result.

One of the most amazing of the lot, yet to be viewed, is Cindy Walker, whose descent upon Hollywood is most unusual. A native of Texas, Cindy came to California on a business trip with her father. A writer of songs, the youngster had one up her sleeve that she considered perfect for Bing Crosby. Hence, while papa was attending to business, Cindy started out in quest of Crosby. She found him in his office, warbled her ditty, offered it for sale. The crooner took a look both at the song and at Cindy. He took both. Cindy was signed under a Universal contract, moved into a Beverly Hills home, and sold three songs all within twenty-four hours, a record even for Hollywood.

Since "sweet sixteen" seems the charm, Twentieth Century-Fox offers another young lady of this age, one Anne Baxter. Anne hails from the New York stage, with which she has been associated since she was three years old. Anne made her screen debut in Metro-Goldwyn-Mayer's "Twenty Mule Team," in which she appeared with Wallace Beery. More important she likes the screen, and from all reports, the screen likes her.

And that's the way it goes in Hollywood.

The "debs" are literally taking

"PADOSI" Is Based On Life & Realism

The story on which "Padosi" is based is not from any fable or fiction. It is from life—real, live and true—discernible in the every-day incidents among plain humans. True of this country or any other, of the city or the village folk. There are such elusive elements in the story that invest the whole picture with a touch that makes it stranger than fiction and more true than truth itself.

The whole credit for this goes to the famous director Shantaram who has taken great care and pains not only to select the artistes, but has given his time and thought to study the theme and the scenario, select fitting music, create appropriate atmosphere and give his expert direction, to the film which makes it so different from the average run of the whole stock. And Shantaram excels himself and

over" with their most brilliant season in the offing.

From this group audiences will be called upon to choose. Perhaps one, perhaps all of them, will be stars of the future by popular demand.

At any rate, Hollywood thinks its crop of "debs" is second to none, and after viewing them the public will probably admit they're right.

establishes a new record that few may be able to achieve for a long time.

Film fans throughout the country are divided about their taste and likes of a picture some may like thrillers, some mere fantasies, some pure romances, some historicals and some modern socials, and a yet few just the devotionals. But when "Padosi" will be released soon, there will doubtless be public encomiums of agreed opinion that it is one of the greatest pictures of all time in India. For, while "Padosi" has a theme that is so simple and the story is just a counter-part of real life transported on the screen, there is a directness and a realism that few can fail to observe or admire.

There are a number of simple home-truths and philosophical observations that one almost daily sees and experiences but which seldom come to mind except when reminded so forcefully and inevitably in a vivid picturisation as in "Padosi", which is keenly waited for by a large public. And this public includes a large and an ever-increasing group who have come to look for something new and entertainingly educative especially when it has that famous "Prabhai" touch which is a guarantee so to say of sure public responsiveness.

VOICE from HOLLYWOOD

by JEANETTE REX

Our Hollywood Representative

Master of Cartoon Features

Your eyes are attracted to the motto on the desk of Walt Disney, genius of cartoon films;

"Today's work must be better than yesterday's, tomorrow's better than today's."

In a leather-lined office of Hollywood's newest studio, a young genius sits quietly thinking. Walt Disney has just been accused of injecting propaganda into his cartoon films.

"The public wants cartoon features and it is our business to make them entertaining. If they smell propaganda in this entertainment, it is certainly nothing more than their own imagination. No matter what we show, someone will interpret it to mean something else. In "Snow White and the Seven Dwarfs," the Communist newspaper "The Daily Worker" said the Seven Dwarfs were a master stroke to prove that communal life is the only ideal way of living. Fascist nations applauded Ferdinand the Bull. "This showed that Might always triumphs over the Meek in spirit," they said.

Hays Censors Naked Cow

"Even the Hays office have had a hand in censoring our films. We had

Clarabell the Cow having a gay time, wearing only a huge cowbell around her throat. The Hays office sent through an order that we put a skirt on Clarabell;

"The public clamour for cartoon films, adjudging from box-office receipts and the thousands of letters we get. We wanted to insure the life of Mickey Mouse with Lloyds of London, and they refused on the grounds that Mickey Mouse is "immortal."

Here in this new studio of beauty and prosperity, Hollywood's most successful producer is busy completing "Bambi" and you will say as you did when seeing the others, "this one is the best." No wonder that his pictures are filled with gaiety and good-will toward men. His workers call him "Walt," and he is never too busy to enter into a game of hand-ball or badminton with them. He has never turned down a reasonable request from his workers, and is happiest when he is informed that a romance has blossomed under the roof of his plant.

Maker of "Merrie Melodies"

But Disney is not the only laugh factory of this kind. Leon Schlesinger

manufactures the "Looney Tunes" and "Merrie Melodies," and his star is "Porky Pig." He turns out 42 melodies annually, at an average cost of \$16,000, with a staff of 200 people. Each script must be passed by the Hays office. His workers are from 16 to 40 years, and must possess a sense of humour above all things. Schlesinger will not tolerate anyone who shows signs of anger or one who refuses to accept new ideas.

Schlesinger believes that the day of the feature-length cartoon is over and disagrees with Disney that people will always continue to want cartoons that run for two hours. Disney expects to start work on "Fantasia" which will be orchestrated by Leopold Stokowski, as soon as "Bambi" is finished. It will be up to the public to show these cartoon-producers whether or not they wish short or long cartoon-features. One thing is certain, this type of film is beloved by young and old and brings a refreshment and relief to audiences who go to the theatre for entertainment.

Joan Blondell's New Honour

The League of American Mothers today named screen star Joan Blondell as the "most glamorous mother in Hollywood."

The President of the League declared that Miss Blondell, who is Mrs. Dick Powell away from the screen and the mother of two children, is the ideal modern type of American woman who can mix glamour and beauty with motherhood.

"The beauty of a woman does not develop and flower into complete maturity until she has become a mother. Marriage and motherhood are no excuse for a woman allowing herself to gain obesity. Joan Blondell has shown us that motherhood increases rather than diminishes glamour," was the president's reason for presenting this honor to Miss Blondell.

Madeleine Carroll Returns

Unwilling to talk of her experience in the war zone, but stating that Americans who have not been there, cannot realize the privation and suffering of the refugees, Madeleine Carroll returned to the United States after her studio had reported her missing.

She flew to France to visit 200 orphans who were then living in her chateau outside of Paris, and to attempt to persuade her aged mother who lives in England to return with her.

Her intimate friends say that another reason, which she did not divulge, was that she wanted to see a French army captain, with whom she is said to be in love. But she was unable to see him as he was in "active duty" on the front lines.

Students Produce a Picture

The first motion picture, made by university students, has been completed here as part of a course in

cinematography at the University of Southern California.

Not only was the "western" film photographed by students, but the feature film production was written, acted, produced and directed by cinema and dramatic students. Director John Cromwell who is now preparing "Flotsam", an important picture of 1940, took time away from his work to aid the students in their work.

This is a worthwhile idea for all colleges to include in their curriculum, as all young people are more or less interested in film work and would be anxious to learn the various angles of motion picture production.

Awaiting Early Release

NATIONAL STUDIOS'

Second Sensational Social

CHHOTI-BAHU

(SANSKAR)

A Tale Torn Between Two Hearts.

Direction :

VIRENDRA C. DESAI.

Featuring :

Rose, Jyoti, Harish

Wahidan, Bhudo Advani,

Satish & Sunalini Devi

Coming Shortly

DIRECTOR

A. R. KARDAR'S

POOJA

The Story of a woman who thirsted for motherhood which eluded her....

Starring :

**SARDAR AKHTAR, SITARA,
JYOTI & ZAHUR RAZA**

Remember it is a
**NATIONAL STUDIOS'
PRODUCTION**

Under Production

A POEM OF EMOTIONS

Written in Smile &
Sorrows of the
Screen of Life !

RADHIKA

Director :

VIRENDRA C. DESAI

Featuring :

NALINI JAYWANT
(A NEW FIND)

with

Harish, Arun & Others
It is a National Picture

Gram :

DHULDHUL

DOSSANI FILM CORPORATION

60, Bentinck Street, Cal.

75-77, Fraser Street, Rangoon.

Phone :

Cal. 4578

Cal. 4776

From The Tollywood Window

by Peeping Tom

Following the auspicious shooting, last week, Director Hem Chunder, leaps into active-life, once again. His coming Bengali production, not yet named for the screen, is based on a theme, given by India's renowned director, Nitin Bose. New Theatres' noted scenarist, Mr. Benoy Chatterjee, is responsible for the weaving of the plot and its treatment.

The cast includes Pahari, Chandravati, Bharati, Sreelekha, Suprova Mukherjee, Sailen Chaudhuri and a new find, Ashit Mukherjee.

New Theatres' latest screen-achievement "Avinetree", based on the stage-life of two noted stars, is now announced for release on Saturday the 30th November.

Director Nitin Bose, probably fed up with the ways of the world in which we all live, seems to be more occupied with thoughts sublimer than mere high-life romancing.

Does the modern world care for woman's loyalty, fidelity and chastity?

Nitin's forthcoming versions of 'Parichaya' and 'Lagan' are based on this particular theme, which has been well-conceived and cleverly worked out, to include every element of human appeal.

Favoured by luck, goes Barua the winner, and the betting will be almost

ten to one, if he succeeds in picking up the right story for his coming attempt!

The mist, ahead of Barua, is not yet clear! Which studio-floor he will occupy for the production of his coming picture? Probably we will be in a position to throw some light on this pertinent query, next week.

Sreemati Kanan, whose name is more in the news to-day, will for the first time in her career appear on the stage in flesh and blood, along with other N. T. celebrities, with a view to entertain her fans and admirers with her songs in a variety-show, capably organised and to be given on 4th December next at the Globe Theatre.

Other noted N. T. stars, including Saigal, Lila Desai, Pahari Sanyal and Molina will also participate, followed by such well-known artistes as Miss Jahanara Begum, Kajjan and Kumar Sachin Deb Burman.

Seth Radha Kissen Chamria is thinking of re-opening the Radha Film Company and is now discussing the contemplated scheme with his previous studio-chief, Mr. H. P. Banerjee. We hope, something will come out of their joint deliberations and scheme, resulting in the revival of the life and activities of a concern that was once in the lime-light of popularity.

SPECIAL NOTICE.

to Our Readers.

On account of the growing price, dearth of Paper, Ink and all Printing Materials and consequently exorbitant cost of Production we are constrained to raise the price of DIBALI (both Bengalee and English) from ONE ANNA to TWO ANNAS a copy from January 1941.

The bulk, contents, illustrations will be substantially increased and the general get-up of the Papers will also undergo a thorough overhaul.

The rates of subscription are as follows:—

(Inland.)

Yearly subscription	... Rs. 6/-
½ Yearly	... Rs. 3/8/-
Quarterly	... Rs. 2/-

Post Paid

Specimen Copy	... Ten Pice.
---------------	---------------

(In Burma.)

Yearly subscription	... Rs. 9/-
½ Yearly subscription	... Rs. 5/-
Quarterly	... Rs. 3/-

Post Paid

Single Copy	... Three Annas.
Specimen Copy	... Four Annas.

(Abroad)

Yearly subscription	... Rs. 10/-
Single Copy	... Four Annas.
Specimen Copy	... Five Annas.

Quarterly subscribers are booked from 1st. January to 31st March; 1st. April to 30th June; 1st. July to 30th September and 1st. October to 31st December.



COMING SHORTLY

A

PRABHAT SOCIAL

PADOSI

THE STORY OF TWO NEIGHBOURS

Directed by

V. SHANTARAM

Starring :

Anis, Shanta Mazumdar
Jagirdar, Mazharkhan

PADOSI

IT'S

A HUMAN STORY OF TWO
NEIGHBOURS—THEIR LOVE & LIFE AS
IT IS LIVED EVERY DAY FAR AWAY
FROM THE MODERN CIVILIZATION
—IN THE VILLAGES!

PRABHAT'S
NEXT

Devotional Offering

SANT SAKHUBAI

Directed by
DAMLE & FATEHLAL

PRABHAT'S
NEXT

Gigantic Picture

OMAR KHAYYAM

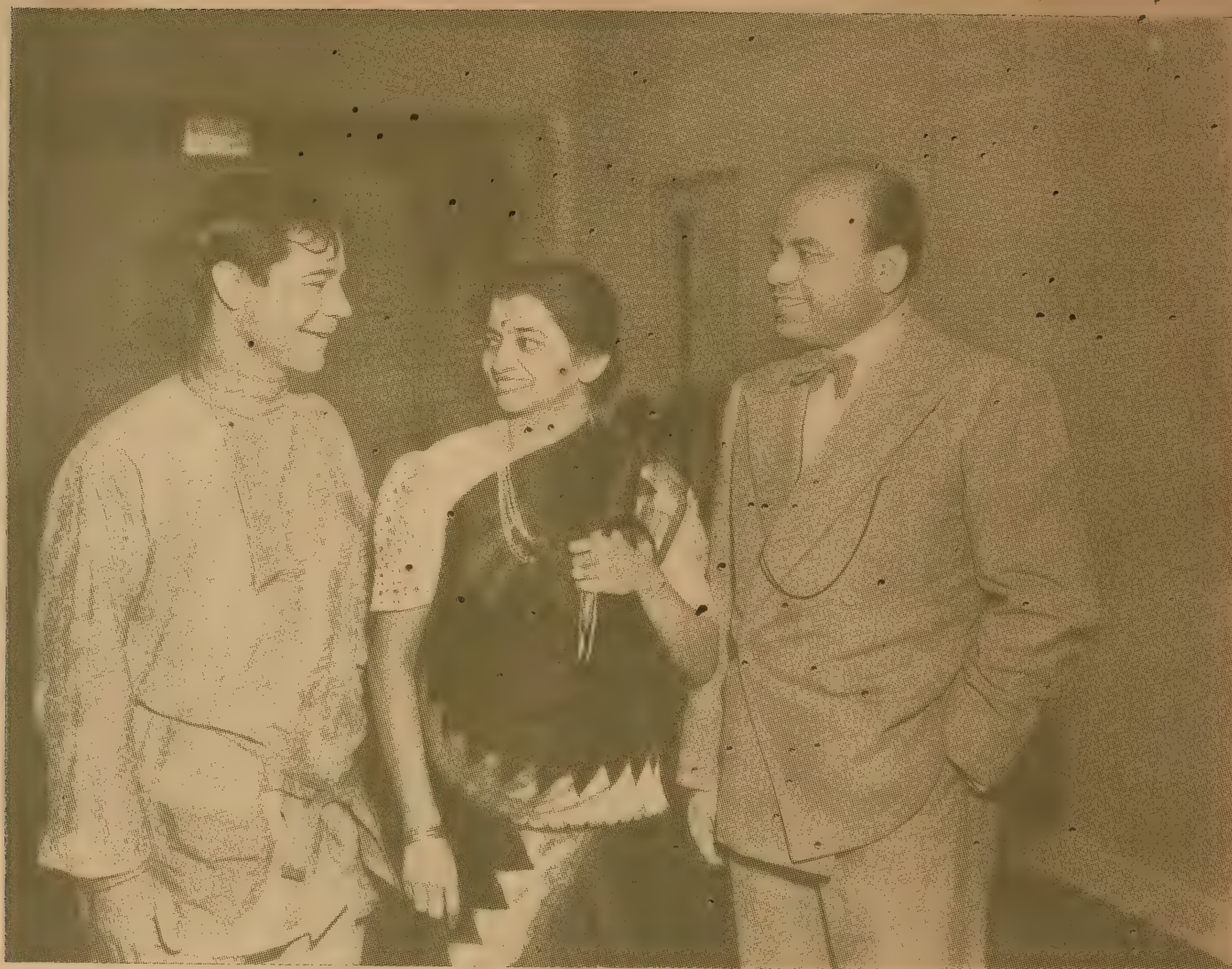
Directed by
V. SHANTARAM



WATCH WHERE & WHEN!

DISTRIBUTORS :

KAPURCHAND LTD. 39, Bentinck St., Calcutta.



A THEATRE MAGNET IN HOLLYWOOD

Mr. and Mrs. Gardiner, the noted theatre magnet of Ceylon are seen here with the famous comedian, Joe E. Brown, when they were on the set of the latter's latest comedy for Columbia, "Beware Spooks". The picture is now being shown at the Lighthouse.



Dipali, November 22, 1940



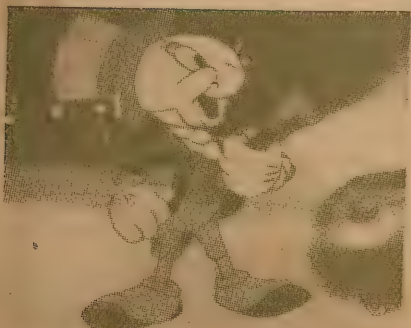
MARJORIE BELL, 19-year-old actress, modelled for Blue Fairy (see opposite corner of the page).

On these pages are published pictures of the principal characters of Walt Disney's second feature-length cartoon, "Pinocchio", together with those of well-known artistes who supplied voices to them. These voices chortle, squeak, sigh and sing as Disney's inimitable cartoons scamper across the screen.



PINOCCHIO'S VOICE comes from who was chosen for "typical nice" for his speeches at ten dollars a day in "Pinocchio", he did bits in "Mr. and "Destry Rides Again". Below as he appears on-

(Right) STROMBOLI, the puppet master, growls with the voice of Charles Judels. Holland-born actor who has played Frenchmen and Mexicans in Hollywood films,



(Left) JIMINY CRICKET makes his brilliant screen debut with the voice of Cliff Edwards, well-known radio singer and screen comedian.

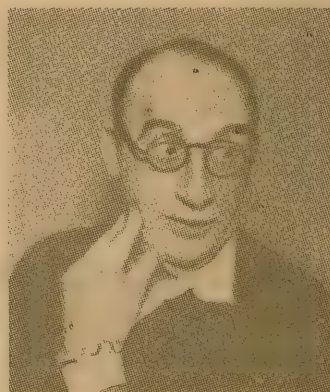


RKO - Radio Pictures have made special arrangements for the all-India premiere of "Pinocchio" simultaneously at Calcutta and Bombay next week. Disney animators worked intermittently for 19 months to fit the dialogues and songs to the character of the picture, which is said to be the master cartoon of all time.



THE BLUE FAIRY, who is an important character in "Pinocchio", had her model in Majorie Bell.

the 12-year-old Dickie Jones, boy's voice. He was paid \$100 a day, while between his work on "Smith Goes to Washington" now is a picture of Pinocchio on the screen.



(Left) WORTHINGTON FOULFELLOW, the sly fox, speaks with the voice of Walter Catlett, 51-year-old actor who used to be a Ziegfeld Follies comedian.

(Right) GEPETTO, the wood-carver, finds tongue through the voice of Christian Rub, Viennese actor who did character parts on Broadway.





A LOVE THAT ENDS IN SIGHS AND SOBS!

Those who have seen M-G-M's beautiful filmization of Robert E. Sherwood's poignant stage-play, "Waterloo Bridge" will never forget the heart-pulling modern romance of two people living a life-time of love telescoped into forty-eight breathless hours.

VIVIEN LEIGH

&

ROBERT TAYLOR

co-star in this film and turn in performances that add lustre to their names, already hallowed by the glory of many past successes. On this page are reproduced scintillating scenes from the picture which has been hailed as one of M-G-M's greatest hits.



YOUR CORNER

PRODUCERS' ASSOCIATION'S PROTEST

The Editor, "Dipali"

Dear Sir,

Your correspondent Mr. P. V. Bhaskar Rao does great injustice to this Association by his letter published in your issue of the 8th instant.

At the outset, this Association was established in May 1937, i.e., 2 years prior to the sessions of the Indian Motion Picture Congress, and is consequently not an off-shoot of the Congress. As regards the work of the Association, it may be observed that during its existence, it has saved the industry at least 15 lakhs in direct and indirect taxation of a recurring character which by itself is sufficient to warrant its existence. Testimony to the work of the Association is given by the fact that while the Congress has ceased to exist the Association is still functioning from day to day in the service of the industry. Moreover, the "DIPALI" itself, in more than one of its editorials, has applauded this work and if Mr. Rao wishes to be acquainted with it in detail, he has only, provided he is connected with the film-industry, to read the Administration Reports and subscribe to the Association's official journal, a perusal of which will never prompt him to

repeat the type of observations he has made in your issue under reference.

It has to be added that this Association exists for the common good of the industry. It can therefore take up only such questions as affect the industry as a whole and not sections like artistes, etc., and much less when those sections are represented by their own bodies.

Yours faithfully,
For The Indian Motion Picture
Producers' Association,
Ramlal Gopte
Secretary.

PRAISE FOR "THIKADAR"

The Editor, "Dipali"

Dear Sir,

The other day we enjoyed Sree Bharat Lakshmi Pictures' "Thikadar" at the Chitra. Its story is simple but it has been told in such an appealing manner that it touches every mind. In the acting side—our Durgadas Banerjee, Jiban Ganguly, Tulsi Lahiri and Renuka Roy give good performances. Sets and locations are well-chosen. Photography is fair and so also is audiography, but the songs are not up to the mark according to our views. After all this is a clean and worthy production which is sure to satisfy the general public and the box-office too.

In conclusion, we take our hats off

to Director Profulla Roy for this ever-green screen entertainment, "Thikadar".

Yours sincerely,

B. Chatterjee.

S. G. G. Road,

Dhakuria—P. O.,

(24 Parganas.)

A RIDICULOUS EPISODE

The Editor, "Dipali"

Dear Sir,

A Madrasi Chettiar in Madrasi attire in a ball-room! What an awkward figure will he cut in a place like that? This may seem fantastic to many, but this is what Mr. Jayant Desai has actually done in his 'India To-Day'. This is an outrage! No South Indian can tolerate this. Mr. Desai is fully aware that in a place like that a Madrasi Chettiar in Madrasi attire will cut an awkward figure, but still he introduces one wantonly. Mr. Desai for the first time in his film career, seems to have fallen a victim to that evil disease, superiority complex, which to-day rules almost the whole of European population. It is better that Mr. Desai puts an end to it in its infant stage itself. It is a pity that I did not hear a single word about this from the President of our Film Journalist's Association, who went all the way from India to London to tell Mr. Alexander Korda that nothing was right with his anti-Indian film 'Drum'. Now at least will the President see that this little and rather unpleasant scene is cut from

GOD had no time to bless
the world with his own presence
and hence he sent **MOTHER** on the earth

- The Vivid Picturisation of Incarnation of **GOD** on the celluloid



Shree Vishnu's
NEXT TO GOD
alias
P Y A R

A sentimental screen-play
you must say you have seen

ABLY ACTED BY
Meher Sultana, Raj Kumari,
Prakash, Samson, Jani Babu
and others

Dedicated to the Mothers of the world
It is a Social Saga with oriental background and
lavish settings

Commencing **FRIDAY**, 22nd November at

EMPIRE

4, Chowringhee Place Calcutta

Distributors : **EVERGREEN PICTURES**
11, ESPLANADE ROW EAST, CALCUTTA. Phone Cal. 6178 'Gram—CINEFILMS

the picture and such things are not repeated in future?

M. G. Rajagopal.
Ram Vilas Road,
Mysore.

SUPPORT FOR N. T.

The Editor, "Dipali"

Dear Sir,

I was greatly surprised to go through the contents of a letter with the title of "What is wrong with New Theatres?" written by Mr. Advani Anand of Karachi published in "Your Corner" of "DIPALI" dated 25th October 1940.

This gentleman pretends not to be "Baburao Patel who without any consideration says that no good picture has turned out from N. T. Studio since Barididi", but is in fact a perfect double of him. Mr. Advani says that "Barididi" and "Dushman" were the last two good pictures from New Theatres and all others produced after that were rotten and failed at the box-office. Let me impress him that if a picture fails at box-office it does not mean that it fails in artistic excellence also. Perhaps this gentleman also like Baburao Patel is prejudiced against New Theatres.

"Pukar" was a successful picture—you can't say it was as artistic—or even half as that—as "Barididi" which was a miserable flop. My friend must not mistake art with box-office.

In second paragraph of his letter he writes that "Harjeet may be a document of directorial and technical touches—" and at another place he

says, "But where is the art which was once blooming in their products". Will my esteemed friend tell me what is his conception of art? A picture is superb from directorial and technical aspects and yet it is not artistic. What does that mean? Does my friend himself understand what he writes? It is evident from his writing that he has no taste for art or literature.

"Kapal Kundala" and "Andhi" had very good stories. How does Mr. Advani say that they failed due to their weak story. "Zindagi" and "Sapera" were flops, not because their story was weak, but due to the fact that they were highly artistic. No matter if "Zindagi's" story was weak but then how real it was. While seeing the picture one felt as if he was seeing a real episode of life. Every foot of "Zindagi" was full of artistic touches.

Again he complains against Boral's music in "Harjeet" and says that "except the first and last tunes all others are hopeless and back-ground music also is equally so". Boral's music in "Harjeet" was on the contrary more appealing and to-the-point. On the stage he has introduced some really good stage tunes. One can not find fault with back-ground music as well. It was as good as any of his previous pictures. Every time Boral gives us some novel tunes which are universally liked by classes as well as masses. My friend says that "Boral is experimenter and this time he has failed in experiment". Right you are my friend! But remember, it

is better to experiment and create new things than to introduce the monotonous and stereotyped ones. It was Boral who created in us the taste for good screen music and he was the first man to introduce duets and instrumental music in films.

No doubt "Harjeet's" story was weak but its theme was excellent. The director was dealing with film propaganda from beginning to end. It tells us what an actress should be like and what should be the motto of an ideal producer. Our society girls must take to film career and only then our industry will improve. Did my friend mark all these things?

I assure him that there is nothing wrong with New Theatres or their products. If at all there is anything wrong it is with the imagination and brain of some journalists and filmgoers who abuse New Theatres without any reason.

I hope my friend will take this in the good spirit in which I have written.

Yours truly,

Khemani Prem

1, Bhagchand Bldgs, Frere Road

Karachi (Saddar.)

WADIA'S LAUDABLE VENTURE

The Editor, "Dipali"

Dear Sir,

It is no doubt a gladsome news that an organised attempt is in progress for the production of the English version of the best Indian films simultaneously with their Bengali, Hindi and Urdu versions. Mr. Modhu

DIPALI

A story set in the Glorious Past of the ancient Manipur, famed as the Indian Bali and cradle of the beautiful art of Indian Dancing—



Bengali Version

Coming at UTTARA, Cal.

*Coming—*TARUN PICTURES'
NIRALI-DUNIYA

Advance Pictures'
BHOLI-LUTARAN

Coming—WADIA'S
LATEST PICTURE
MANTHAN

Coming :
PARAMOUNT FILMS'
GHAN-CHAKKAR
&
MERE RAJA
—
MOHAN'S
CAPTAIN KISHOREE

Distributors :

Lalji Hemraj Haridas

87, Old Chinabazar Street, CALCUTTA
Grams : "Udeshy"

350, Dalhousie Street, RANGOON.
Grams : "Laljifilms"

RAJ-NARTAKI

A Wadia Movitone's Triversion Picture

OFFERS A THEME OF UNIVERSAL
APPEAL WITH THE STARS
—SUCH AS—

SADHANA BOSE

**AHINDRA CHOWDHURY, PRATIMA
DAS GUPTA, JYOTIPRAKASH,**

Direction - **MADHU BOSE.**

Story : **MANMATHA ROY.**

Music : **TIMIRBARAN.**

Bose, the most talented Director-artist of Bengal is already engaged by the Wadia Movietone, one of the premier film-producing concerns of Bombay, under whose banner such pictures will be produced. This highly ambitious venture of Wadia Movietone will, it is hoped, evoke a hearty note of responsive popular warmth.

If the venture is successful, it will create a landmark in the history of Indian Cinema. Such an attempt was long overdue and this Bombay concern may very well claim the distinction of being the pioneer in this regard. It is certainly for others now in the field to respond to this gesture or to make things worse as they choose.

Such English pictures characterising the authentic story of Indian lives will bring opportunities to those living beyond India's frontiers to enjoy a visual communication with the people of this country through the screen. Besides, the venture opens up greater possibilities in regard to absorption of larger number of artists. It goes without saying that the Radio and the film in most of the civilized countries of the West have been offering progressive sources of employment to the art-enthusiasts of those countries, but here the unhappy truth is that they have contributed very little towards solving the problem of unemployment in this country although there is not much dearth of suitably qualified artists. The endeavours of the Wadia Movietone will hold brighter prospects for the

CURRENT PICTURE COMMENTS

by Abhimanyu

MUSAFIR

A Ranjit picture, directed by Chotur-bhuj Doshi. Featuring Charlie, Khurshid, Vasanti, Iswarlal, Lala Yakub and others. Now showing at the New Cinema.

Arvind Kumar is an England-returned Prince who does not like the way in which the state affairs are conducted by his Dewan. Dewan arranged his marriage with a certain princess whom he did not like. So on the very wedding night he slipped away from the palace in disguise to a distant village where nobody knew his real identity. He thought peace and happiness were in poverty only, so he gave away all his money, which he had to Sobhaglal, a really needy man.

During the time he was in disguise he got entangled in a theft case which he did not commit and he was fined Rs. 100/- by the Court. Out of compassion Radha, a peasant girl, paid that money and secured unemployed artists of this country and, therefore, will be hailed with not a little enthusiasm by the connoisseurs of Cine-art. That it will also envisage a new line of aesthetic thought and culture can hardly be gainsaid.

Yours truly,

Nagendra Nath Bose.
5/1, Beni Mitter Lane,
Sibpur, Howrah.

his release. Prince Arvind Kumar was then known as a simple Kishan. Radha gave him work to do and a deep friendship grew up between the two. In no time this friendship developed into love. Radha was engaged to Banwari, the Zeminder of the village and this complicated matters. How then everything was set right in the end and Arvind Kumar went back to his throne form the rest of the tale.

The director has shown considerable pluck in treating the story on the screen. There are some unwanted scenes and defects in the story, but they do not bore. Humorous dialogues, ingenuous situations and scintillating music are the bright spots of this enjoyable photoplay.

Charlie, the inimitable, dominates the show in the role of Prince Arvind Kumar and makes everybody laugh in spite of over-acting at many a place. A brilliant performance comes from Vasanti who appears in the role of 'Soni'. Khurshid acts and sings charmingly as 'Radha'. The supporting cast is quite competent.

Music direction by Jnan Dutt is the highlight of the picture, both vocal and back-ground. Photography, audiography, sets and costumes are quite good.

DITIYA PATH

An Aurora Film Corporation juvenile film, directed by Niranjan Pal. Featuring, Capt. Bholanath, Manjula, Rajluxmi and others. Now showing at Sree.

This is an educational film for the children based on the very familiar maxim "Taking others' things without his knowledge, is theft". This type of educational shorts will greatly help in moulding the juvenile minds through the proper channel and the lead taken by Aurora Films is worth emulation by others.

Capt. Bholanath, Kumari Manjula and another boy have lived their parts by their very natural portrayals. Bholanath seems to be a real prodigy. We must thank Director Niranjan Pal for directing these juvenile artistes to best advantage. The two gardeners have over-acted to such an extent that they prove to be positive eye-sores.

Photography is just ordinary but audiography is good.

ABHINABA

An Aurora Film production in Bengali, directed by Devaki Bose. Featuring Nirmal Banerjee, Sheila Devi, Late Nripesh Roy, Ranjit Roy and others. Now showing at Sree.

Some seven or eight years ago a silent film under the name of "Nisir Dak" was produced at the then Barua studios and it was directed by Devaki Bose. So long the picture was shelved at the Aurora Film Corporation who purchased the Barua studios shortly after. Now that film, synchronized with sound, music and a running commentary by Ahindra



Nirmal Banerjee and Sheila Devi as they appear in "Abhinaba".

Chowdhury has been released under this new name.

The story tells about a Professor who used to loudly advocate the cause of female emancipation in public meetings while he held his views just the reverse at heart and this he used to enforce at home. How he became infatuated towards an imaginary lover and how dearly he paid for his folly form the hilarious finale of the story.

This was perhaps the second or third picture of now-celebrated director Devaki Bose. The situations are very amusing and the director has done full justice to them. In this age of talkies a silent film naturally does not satisfy the audience but in this particular case we have appreciated the way in which it has been presented to the public. It speaks highly of the dexterity and showmanship of

the authorities for which we offer our sincerest thanks to them. The background music and Ahindra Chowdhury's commentaries are very enjoyable.

Late Nripesh Roy is easily the best actor—his looks and gestures remind one of Stan Laurel. But it is a sad thing that he is no longer among us. Nirmal Banerjee, inspite of his over-acting as Professor, is quite enjoyable. Sheila Devi as Professor's wife is good. Other roles are adequate.

Photography by Krishna Gopal (better known as K. G.) is praiseworthy.

BIRTH STOP 'Sexolin'—Safest, Surest and Simplest—Rs. 2/8/-

REMENSTRUATION—"Regulator" (Govt. Regd.) instantly reopens any nature of stopped menstruation (for 4/5 months even) and causes immediate delivery most safely and easily in critical, undesirable and difficult pregnancy. 100% success guaranteed. Price Rs. 3/12/-, P. P. Extra.

GANGA PROSAD LABORATORY,
(Estd. 1872) Deptt. 50, Dacca, (Bengal)

PRE-RELEASE REVIEW

by EMBEE

Beware Spooks

At the Lighthouse, with Joe E. Brown, Mary Carlisle, Clarence Kolb, Marc Lawrence, Don Beddoe and others. A Columbia picture, directed by Edward Sedgwick.

Roy Gifford's middle name should have been "Misfortune", for having joined the police force he gets into trouble more easily than a criminal wanted by the police. His inability to follow orders and misinterpretation of situations causes his transfer from one outlying precinct to another. Eventually stupidity in allowing a notorious gangster to escape brings about his dismissal from the force.

This dismissal affords Roy, who has recently been married, his first opportunity for a honey-moon. On account of financial stringencies the couple go to the Coney Island to spend their honey-moon, when Betty Lou, the wife trails Monk Eastman, the wanted criminal. Roy follows him into a beach fun-house, where things happen that will leave the audience in a paroxysm of laughter.

Cave-mouthed Joe E. Brown gives one of his funniest performances in the role of Roy Gifford and carries the entire picture upon his own shoulders. Mary Carlisle provides him competent support as his wife, Betty Lou, while

Marc Lawrence playing the gangster gives Joe the funniest fight ever screened. Clarence Kolb is good as the belligerent Police Commissioner, and Frank Thomas, Joseph Downing, Lorna Gray and many others acquit themselves creditably in other supporting roles.

Edward Sedgwick, director of the picture and a veteran in the comedy field, has successfully exploited all the comedy angles of the story, which makes the picture so uproariously funny.

Opened by Mistake

At the New Empire, with Charlie Ruggles, Janice Logan, Robert Paige, William Frawley, Florence Shirley and others. A Paramount picture, directed by George Archainbaud.

Jimmie Daniels, star newspaper reporter, wants a vacation to go with the Sports Editor, Buzz Nelson, to the Latonia races. But his boss wants him to trail Bank President Martin, who has been missing with a swindled million, and to scoop the story for his paper. At Buzz's suggestion, Jimmie convinces the boss that Martin has gone to Yucatan and gets a thousand dollars expense money for the trip.

Unfortunately, however, the horses they back manage to trip them away from the thousand dollars. To make

Jimmie's return from his supposed trip to Yucatan more plausible, Buzz buys a second-hand trunk and gives it to Jimmie. But their deception is discovered by the boss and they are at once fired by him.

Returning to his room, Jimmie opens the trunk and discovers a corpse in it. Margaret Nichols comes to buy the trunk from Jimmie, which involves both of them in the suspected murder. Forced by circumstances to share an unsolicited suspicion, both decide to track the real murderer, and Buzz helps them in their efforts. After many false starts they sleuth the right man, who however makes them prisoner in his refrigerator along with the police.

It is Buzz Nelson who tricks his way into the murderer's house and releases his captives. Margaret then finds the right trunk in which Bank President Martin had secreted the million dollars, and Jimmie scoops the city with the story of the missing millions and the already arrested murderer.

Picturegoers will be glad to welcome Charlie Ruggles in a role that suits him best. As Buzz Nelson, Ruggles bubbles through inane, insane, ridiculous antics throughout the picture. Janice Logan as Margaret and Robert Paige as Jimmie furnish excellent support to the star. William Frawley catches the eye as the newspaper-publisher.

I Married Adventure

At the Tiger with Osa and Martin Johnson. A Columbia Picture, produced by Osa Johnson.

The maker of this picture, Osa Johnson, was the wife of the famous

NEWS OF THE WEEK

Uday Shankar On Tour

The Centre Group of Dancers and Musicians from the Uday Shankar India Culture Centre, Almora, will start on their winter tour by the end of November, 1940. The repertoire this year is enriched by new items, new music and the addition of new dancers and musicians.

Among the new items for the tour are: "Five arrows of Pradyumna" and "Vagabond" by Uday Shankar; "Usha" by Simkie; "Devajani

explorer, Martin Johnson, who first brought to the world motion pictures of savage tribesmen inhabiting the dark continents of Africa and Borneo. In all his exciting adventures, covering a period of 27 long years, Osa was her husband's trusted lieutenant and never-failing companion. This picture brings to the screen all the fantastic, amazing, authentic thrills of her life that make many a movie-thrill pale into insignificance.

The Martin Johnsons, during their ceaseless safaris into unexplored regions of the Dark Continent, recorded for ever the weirdness, the mystery and the beauty of Africa with motion picture cameras. The highlights of all those venturesome journeys are packed in the current film, which will thrill as well as entertain the audience.

& "Sarmistha", and "Usha" and "Chitralekha" by Zohra and Uzra; "Peacock Dance" and "The Tragedy of the Bee" by Shivaram; "Urvashi" by Amala; "Sadina" by Shanti; "Bharata Natyam" by Lakshmi; and the ballet "Labour and Machinery" by the whole group, the most outstanding creation by Uday Shankar this year.

The entire Group takes part in it, and music has been specially arranged to heighten the effects of the dances. The Group this year consists of Uday Shankar, Simkie, Zohra, Uzra, Amala, Lakshmi, Ustad Alauddin Khan, Vishnudās Shirali, (Music Director),

Shivaram, Santi, Nagen, Panikar, Rabindra, Du'al, Brojo Behari, Jiten, Varasool, Prabhat and Rajendra.

The entire proceeds of the tour will be devoted in the service of art by helping the Centre to run efficiently. The tour will start from Dehra Dun where the Group opens the season on the 30th of November. From there they proceed to Calcutta for the Christmas season, Moradabad, Lucknow, Benares, Patna, Muzaffarpore, Burdwan etc., on the way.

This tour has been arranged by Haren Ghosh, the well-known Impresario of Calcutta.

A Variety Show At The Globe

With a view to raise funds to help the foundation of a Charitable Dispensary at Birbhum, a Variety Entertainment on a grand scale will be held at the Globe Theatre, on

Coming Shortly !

HARISHCHANDRA

A
Mighty Mythological Picture

At Your

FAVOURITE CINEMA

WATCH THE DATE !

Write to—

"PICTORIAL"

55, Ezra Street, Calcutta

Wednesday the 4th. December, at 9-30 P. M.

They will be in a position to present full strength of New Theatres' stellar talents, including: Kanan, Saigal, Pahari, Lila Desai, Pankaj Mallick, Molina, Benoy Goswami, Biren Bal. Kumar Sachin Dev-Burman, Miss Jahanara Begum Kazzan and many others will participate in the show.

The New Theatres' Orchestra will be an added attraction. Director Nitin Bose has very kindly agreed to conduct the stage-lighting.

Tickets, priced at Rs. 10/-, 5/-, 3/-, 2/- and 1/- may now be booked in advance at Chitra, New Cinema or Purna Theatre.

"Desh Bhakt" at Jyoti Cinema

Rex Pictures' "Deshbhakt" has been scheduled for release on 30th. instant at the Jyoti Cinema.

An interesting story told in an enthralling way with a practical lesson of the love for the mother country when she is actually in need of it, will be the main attraction in the picture.

"Thikadar" at Chitra

Shree Bharat Lakshmi's latest achievement "Thikadar" maintains its strong hold at 'Chitra' and steps into the 3rd week from to-day.

A saga of forest life, deftly told through the medium of the talking screen, it is supercharged throughout with romance, adventure and stark realism ultimately ending with an unforgettable lesson for humanity.

"Musafir" at New Cinema

Shree Ranjit Movietones' latest screen achievement "Musafir" begins merrily its 2nd week at New Cinema to-morrow.

"Next To God" at Empire

Vishnu Cinetone's latest thrilling picture "Next To God" will be

REKHA DEY

She is a new-comer to the Indian screen. She will be seen in Indra Movietone's "Shakuntala," and "Rash Purnima" and also in Associated Distributor's coming picture "Bijoini".



released at the Empire to-morrow. It tells the story of a mother's heart, a mother's soul and a mother's life. It also establishes that Love in its perfect form does not exist except in the innermost recesses of a mother's soul.

"Next To God" or "Pyaar" features Meher Sultana, Samson, Rajkumari, Prakash, Anvari, Khalil, Jani Babu, Fazlu and others. Dhirubhai Desai is the director.

"Kangan" at

Shree Bharat Lakshmi

Due to popular demand, Bombay Talkies' "Kangan" featuring Leela Chitnis and Ashok Kumar will be shown at Shree Bharat Lakshmi from 23rd November, 40.

To "Kangan" goes the credit of being the first social hit that has been released at Shree Bharat Lakshmi after the management has been taken over by Mr. M. B. Bilimoria.

Karachi-Jodhpur-Delhi Overseas Airways

British Overseas Airways Corporation will, from today the 22nd November, operate a twice-weekly service between Karachi and Delhi via Jodhpur. The service will be operated by Atalanta aircraft and will carry passengers, mail, and freight.

The service is scheduled to leave Karachi at 9 a. m. (local S. T.) today arriving Delhi at 5-15 p. m. (local S. T.) the same day. Thereafter the services will operate every Tuesday and Friday in an eastbound direction. The first service in a westbound direction is scheduled to leave Delhi on Monday, the 25th November and thereafter will run every Thursday and Monday.

All services afford a connexion with the Empire Route flying-boats at Karachi.

Indian Studio Notes

Motimahal Theatres Ltd.

The unit of "Nimai Sannyas" has just returned from Budge Budge after a fortnight where they encamped to take some exterior shots.

Now Director Phani Barma is busy 'taking' the palace of Rajah Buddhimanta which has been erected in the studio No. 1. The character of the Rajah Buddhimanta is being played by Santosh Sinha.

The copyright of one story named "Abuti" by Sj. Premen Mitra, is reported to have been purchased by Mr. G. C. Bothra, which will be the immediate next enterprise of Motimahal Theatres Ltd.

Associated Distributors

Tulsi Lahiri's "Bijoini" with Chandravoti and Rathin in the leading roles is making rapid progress.

Great India Pictures

They have completed "Sneha Bandhan". The cast includes Bibbo, Navin Yagnik, E. Billimoria, Muzzamil, Bose, Rajkumari, Kamala, Protima, Puri, Dhulia, and others. Kikubhai B. Desai has wielded the megaphone. It is scheduled to be released in December.

They have selected a new story which will be directed by Pessi Karani.

Paramount Movietone

Their costume-cum-stunt thriller "Mere Raja" is also in the last stage of shooting. They have restarted "The Adventures of Sheikh Chilli" or "Ghan Chakkar" under the direction of Kikubhai Desai.

Tarun Pictures

Their latest social picture "Always Tell Your Wife" has stepped into the 3rd week at Imperial Cinema, Bombay from this week. The main roles are played by Lalita Pawar, E. Billimoria, Shamim, Kalyani, Jal Merchant, Fakir Mohammed and Baby Sulochana Chonkar. It has been directed by V. M. Vyas.

"Always Tell Your Wife" tells every young married man to always trust his wife—which is the basis of domestic happiness.

Circo Productions

Chandramohan has signed a long-term contract with Circo. Mazhar Khan after completing Prabhats' "Padosi" has again come back to this concern. And now, Chandramohan Naseem, Mazhar Khan will start work most probably in "Tajmahal", the dialogues of which are being written by Kamal Amrohi.

Vishnupant Pagnis, Durga Khote and Pande are again combined in Circo's next picture "Bhakt Bidur".

Gunjal will direct one picture named "Tulsi" for this concern starring Shalini, Trilok, Srinivas etc.

Circo's next release at Imperial, Bombay, is "Deepak" directed by Khosla.

'Raj-Nartaki Nearing Completion

It is really a beautiful temple, more so by virtue of the more beautiful figure that stood facing the idol. It is Madhu Chhanda, the Royal dancer, who is happy beyond hopes as the prince of Manipur has promised to marry her even against the wishes of his Royal father. The

Kid Galahad, The Fillum Flunky (Continued from page 5)

but failed miserably. Why so? The reason is not far to seek. All along I was surrounded by the swindlers who swindled me all right and who knows my friend may have aided and abated my employees and the other people with whom I had trade-dealings to do full justice to my moneys. It is not possible but probable that I may be doing my friend wrong in the supposition. But the fault is not mine. For to me his identity is still a mystery. I have not had the good luck as yet to go about trumpeting the vulgarisation of my success. But by God's good grace I have survived the fury of my opponents, the venom of rumour, the indignation of the mean-minded, the treacheries of these Fillum Flunkies, the displeasure of my friends and the awful thrusts of the Fates! I have failed. Even then I will not resort to that 'Chaste-pimping' for the people who just develop an interest in me because they want to know my staff intimately and put a 'bit of business' in my way. I have failed! But I can assure my friend, who does only open and shut his mouth like a carp trying to suck-down a crust too big for its gullet, that after life's fitful fever when I sink to eternal sleep, I will appear to him, my friend, as a glorious figure of Undeserved Defeat, but moral victory will always be mine!!!

great sage Kashishwar advised her to forget the prince. The poor dancer, eyes brimming with tears, heart bursting with sorrow, humbly bowed to the dictates of the Priest to save a nation from destruction and her lover from death.

This is another important scene from Wadia's "Raj Nartaki" with Sadhana Bose, Abindra Choudhury, Jyoti Prakash etc. The picture is nearing completion.

*A Stirring Story
of a Trust—BHAROSA*

betrayed and a betrayal atoned for

Minerva's Immortal Social

as Great as **PUKAR**

Brilliantly Directed

Handpicked Cast

Absorbing Story

Realistic Sequences

Outstanding Entertainment

Sweet Melodies

Artistic Settings



ALL THESE ARE COMBINED

in

BHAROSA

Directed by :

SOHRAB MODI

Played by :

Chandra Mohan

Sardar Akhtar

Mazhar Khan

Sheela : Maya

Naval : Eruch

Breaking and Making Box-office Records

Sinc 15th August last

AT THE

Minerva Talkies

Bombay

RUNNING 4TH WEEK AT

Minerva Cinema

Calcutta

Distributors for the Territories of Bengal—

Evergreen Pictures, Esplanade Row East, Calcutta.

COMING—SHORTLY
PANCHOLI ART PICTURES'

KHAZANCHI

Ftg. RAMOLA DEVI & M. ISMAIL

A Picture of the Outstanding Merits

REX PICTURES'

Thrilling Stunt Hit

DESH BHAKT (PATRIOT)

Ftg. Ashalata & Harishchandra Rao.

To be released at

JYOTI

on 30th November, 1940

SONGS OF

MUKTAR BEGUM

have made

MATWALI MIRA

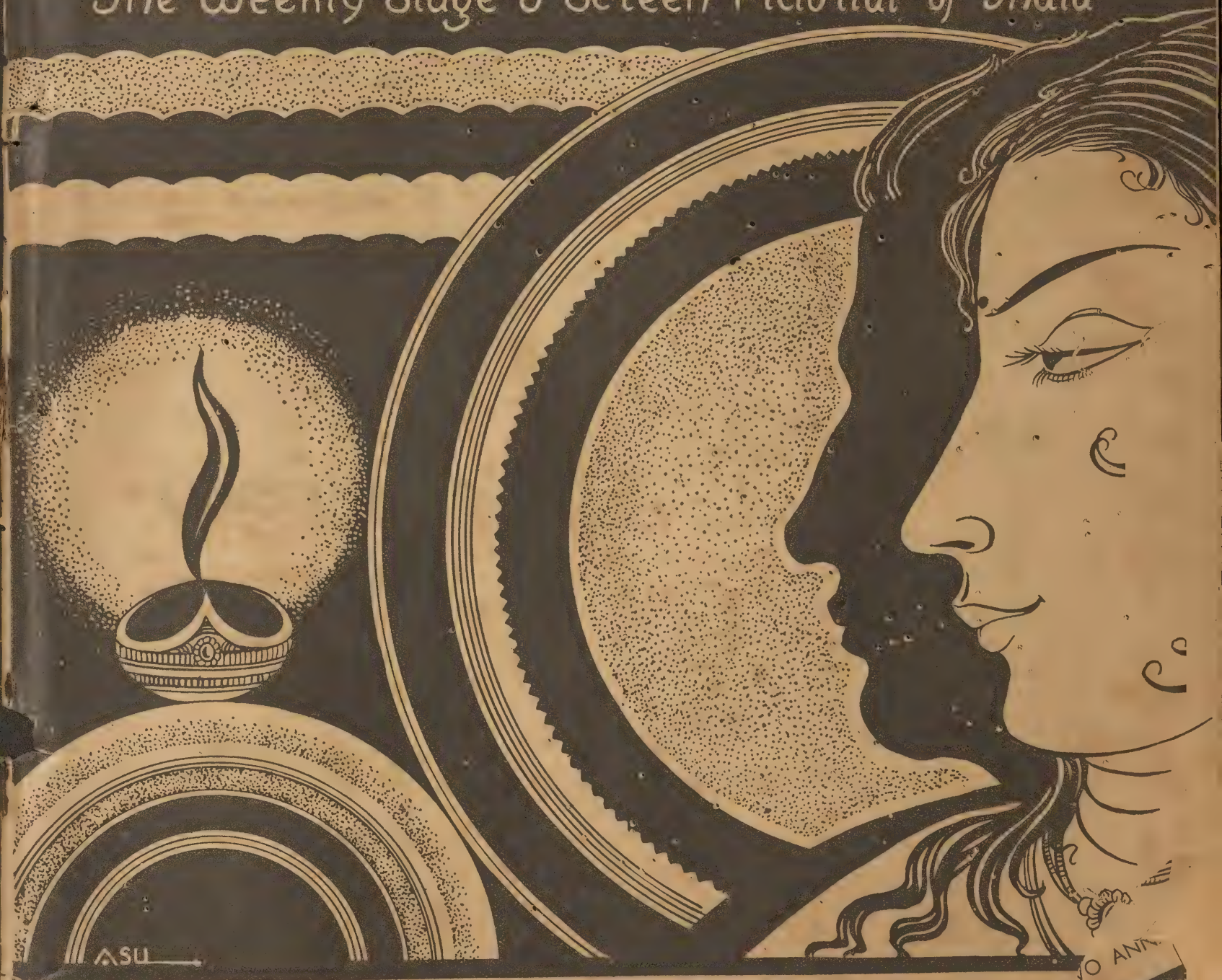
Charming — Melodious & Unforgettable

It is making Records everywhere

Distributors : **Empire Talkie Distributors, Calcutta**

DIPALI

The Weekly Stage & Screen Pictorial of India



Inland : ONE ANNA]

FRIDAY, NOVEMBER 29, 1940.

[Abroad

*Delightful 3rd Week
From Fri. 29th Nov.*

RANJIT'S

MUSAFIR

Presenting The King Of
Comedies **CHARLIE** In
The Leading Role— — —

MUSAFIR

With

- KHURSHID
- VASANTI
- ISHVARLAL

AT

NEW CINEMA

170, DHARUMATOLLA ST. CALCUTTA

*Glorious 5th & Last Week !
From Sat. 30th Nov.*

SAGAR MOVITONE'S
Song And Dance Drama

ALIBABA

Starring

- SURENDRA
- SARDAR AKHTAR
- WAHIDAN

Directed by

MEHBOOB

AT

Jyoti Cinema

Coming

SABITA and PRITHVIRAJ

in SUDAMA'S

S A J N I

MANSATA FILM DISTRIBUTORS

5, EZRA STREET, CALCUTTA.

Phone : Cal. 45 (2 Lines)

194, BARR STREET, RANGOON.

Gram : Bhimansata.

CERTIFIED WEEKLY CIRCULATION EXCEEDS 13,300 COPIES

ESTD
1929

DIPALI

THE WEEKLY STAGE & SCREEN PICTORIAL OF INDIA

Phone :
B. B. 3253

Office and Press :
123-1, UPPER CIRCULAR ROAD, CALCUTTA.

Gram :
DIPALI

Vol. XII.

Friday, November 29, 1940

No. 46

Our Point of View

OUR BOARD OF EDITORS :

Mr. Chandrasekhar.
Mr. B. K. Chatterjea.
Mr. Oscar A. Fernandes.
Mr. Sudhirendra Sanyal.
Mr. Bankim Ch. Chatterjea.

CONTRIBUTORS PLEASE NOTE :

Full names and addresses of the writer must accompany all articles even if the former are not meant for publication.

Rejected articles are immediately destroyed if they are not accompanied with sufficient postage for return.

OUR BRANCH OFFICES

DELHI.—24, Daryaganj.

BOMBAY—"Swasthik Court,"
Churchgate Reclamation.

HOLLYWOOD—415, North Edinburgh
Avenue.

LONDON—153, Fleet Street.

A screen event of major importance is the India premiere of Walt Disney's latest creation, "Pinocchio," which takes place simultaneously at Calcutta and Bombay to-day. The local press was afforded an opportunity to preview the picture on Wednesday last and after the show highest encomiums were paid to the genius of the man who made such entertainment possible. It was a happy idea to acquaint the maker of "Pinocchio" with the united appreciation of the Bengal press by sending him a congratulatory cable in the name of the Bengal Film Journalists' Association, and we thoroughly agree with that New York critic who opined after witnessing "Pinocchio": "Walt Disney never disappoints". If Disney's "Snow White" was the first to point out the possibilities of animated cartoons as feature-length screen entertainment, "Pinocchio" furnishes a landmark in their amazingly quick evolution by its all-round improvement in technical qualities and story value. And what is most praiseworthy is its universal appeal to children of all ages and climes, whether they be six or sixty, or belong

to Kamaskatka or Coimbatore. Our detailed review of the picture appears in the Pre-Release Reviews columns.

WE are glad to learn that the Bengal Motion Picture Association has at long last thought fit to raise its voice of protest against the imposition of new taxes on the film trade. The indigenous film industry is already overburdened with all kinds of taxes and duties, and the War has not certainly made matters easier for it, by increasing the costs of raw materials out of all proportions. We shall not be surprised to find if the recent Government move to levy a fresh tax on dealers, whose total sales in a year exceed Rs. 20,000/-, proves the last straw on the proverbial camel's back. For there is hardly any dealer worth the name in the film trade whose annual sales do not exceed the above quoted figure, and an additional drain in the shape of a new tax will not certainly prove beneficial to the normal growth of the industry. The Government's step-motherly attitude towards the country's film industry is well-known; its recent move only reminds us of the Bengali-adage that "If I cannot do any good, I can certainly do harm!"

OUR quotation on this page last week from a filthy Hindusthani film-rag has brought forth a shoal of angry letters from our readers. While we fully

realise the extent of the provocation contained in the nauseous writing of a hired creature of the powers that be of a certain film concern, we shall request our irate friends to calmly see to the inutility of hard words and paying back the party concerned in its own coin by calumniating another province in reply to its libel on Bengal and the Bengalis. For instance, when a reader writes: "U. P. has been supplying since generations past darwans and petty servants to Bengali households, and if the writer in question had any relatives among them he could have easily satisfied himself about why his people gladly come forward to serve a dishonest race!"—he cleanly forgets that he commits the same offence as the unfortunate writer of the Hindusthani rag by cleverly hinting at the fact that U. P. men can not be anything better than darwans and petty servants. This proves once more, if any proof is at all necessary, how dangerously provincialism begets provincialism and makes people forget all sense of decency and decorum, of which they are generally proud in other walks of life. That is the reason why every journalist worth his name should set a strong face against the virus of provincialism in any shape or form and from whatever source it may emanate.

NOW as regards the writer of the calumniating lines, published last week, he parades himself as Kumar B. Sc., (I), but we purposely refrain from giving out the

name of the Hindusthani rag, which he edits, for the simple reason that it will give the paper an undeserved publicity. The said lines were meant to be a reply to the disclosures, made in DIPALI, regarding the unfortunate existence of provincialism in a certain department of the Film Corporation of India Ltd. There was however no attempt even to meet the points raised by us, and the entire writing consisted of a base calumny against Bengal and the Bengalis and the unequivocal expression of the editor's belief in the righteousness of whatever the authorities of the F. C. I. do or say. Mr. M. G. Kabra's felicitations to a journal of this variety, published in its immediate next issue and quoted by us last week, go a long way to show who are really responsible for the growth of the undesirable type of film journals in our country and who supply them with their sustenance.

WE understand, the offending journal is a member of the Bengal Film Journalists' Association, and what therefore surprises us most is that the Association has kept absolutely "Chup" over such an obnoxious conduct of one of its own members. It is time that some wakeful member of the Association should pull up its Executive to set its own house in order and make the repetition of such vile attacks on an entire race from one of its own members in future impossible.

The Editor.

The Keeper Of Film Conscience

by Prabhat K. Sen.

Even the man in the street has become so film-minded that there is grown into him a film conscience. Some people have found in it the love of life, the truth of existence. The hard-working and the over-worked man toils with the conscience within that points to the streak of light *viz.*, the screen's rays. I have seen neer-do-weels gossiping in inns, cafes and restaurants in Calcutta, the subject of their gossip centering round the one topic of their life *viz.*, the talkie. They talk of talkie and talkie and thus live a second life in it.

If it is possible for the talkie to be of any use to society, it is in keeping this conscience healthy. In all that the film aims at it must try to create an impression of the good in life. Pessimism which hangs heavily on life to-day is to be removed, for pessimism has taken hold of many do-nothings. But the chief feature in a day's programme cannot be sealed with a moral or an educational purpose. If that is done, the intrinsic worth of the chief feature lessens. The plot suffers, the interest in it wanes, the characters pale and the denouement faints. We can hardly imagine a modern educational film keeping an audience awake. For upto now such films have not progressed to a pitch when the purpose can be hidden under the plot, although cinema art has passed through many phases of evolutionary change.

Our contribution then shall come in small measures and in small items. We are not proud of directors who have very big brains, big enough to make the film as propaganda for social change a success. Nor do such big brains always give equally big results. Let us look up to the supporting programme then. It has no less an appeal to the film-fan than its compatriot—the chief feature. The increasing number of side-shows is encouragingly proof enough of public appreciation and public demand for such increase. In fact, the side-shows engage the audience generally upto the interval. Herein, therefore, lies the chance for gesturing the failing, palid minds of street vagabonds and film-is-life underdogs to rise above low interests of life. Let us call then the side programme the Keeper of Film Conscience.

Now, this Keeper of Film Conscience need not be overworked with a moral valuation. It is never my belief or contention that the supporting programme is for preaching morality or schoolroom ethics. I only hope it can be made to take away (not surreptitiously) the dirt and dust of life and replace it with a glowing halo of surprise and satiety. Let us give up gluttony and Epicureanism, and let us demand short films which can hold out episodes, informative riff-rafs and well-selected comedies and thus give birth

to a curiosity on life. And what is the nature of this curiosity? It is a hope for life. It is an intense optimism that gives a meaning to life without basing it on sentiment alone or undeveloped emotion alone as is the case in effect. I am afraid, with many 'chief features' to-day. A small hit, if well-knit, is worth a hundred long hits. In fact, it is sometimes true that a long hit exposes the embarrassment of a director, taking him into a wilderness where he loses himself in the maze of ideologies.

We are born in a fortunate era when great social changes are in the offing, and the future of the film—both as an industry and as a social weapon—is full of possibilities. We are already hearing of apprehension of shortage in raw-materials, but wiser observers are already hopeful inasmuch as they see in it "a blessing in disguise". The usual length of films is to be bowdlerized and hence the method of selection and rejection will have a nice chance for itself. So herein is laid a seed of great potential value which, if ever it be taken in the right spirit, will enormously elevate film-utility. So this apprehended cut in the film's length need not fill us with gloomy thoughts. On the contrary, to clarify my suggestion, we can reach a superior level of perfection in film art if we can convince our producers and directors of the

(Please turn to page 23)

THIKADAR

IN ITS SUCCESSFUL 4th WEEK

WHAT THE CRITICS SAY:

A special feature of **Thikadar** is the abundance of natural scenery. The director and the producer are to be congratulated for the novel background through which they have displayed the story.

—Hindusthan Standard

Thikadar is undoubtedly a bold departure from the stereotyped drawing room dramas as are usually seen on the Indian screen. Director Roy has introduced a new era in the Bengali pictures.

—Advance

The story breathes an air of freshness all throughout and we must thank the Proprietor of Shree Bharat Luxmi Pictures for his new and bold venture.

—Dipali

Something novel and different from the usual drawing room plots is presented in **Thikadar**. Music has a special attraction since a number of folk songs have been included which have been well-tuned and sung.

—Cinema Times

The plot of **Thikadar** is full of suspense and novelty. Director Profulla Roy has done justice to it.

—Vagnadoot

Admitting that it is a difficult task to please our audience-taste in their film-hunger, it is happy to see that "THIKADAR", Bharat Luxmi's new social photoplay, HAS CAPTURED BOX-OFFICE FANCY. Bouquets must by now have been coming thick and fast there. To the analytical mind again, "THIKADAR" would appear to be a subject of simultaneous bouquets and buffets.

Large critical bouquets certainly, but not from the audience point of view, i.e., the conglomeration of mixed motives. FRESH BOUQUETS for the FRESH LEASE OF LIFE it infuses in our BENGALI SCREEN, incorporating RICH, HEALTHY BLOOD of a NEW OUTLOOK. The Bengali film-queen had so long been stumbling amidst foolishly glamorous drawing-rooms and their concomitant stale and ugly romancing without a vestige of reflecting the life we live. It was a jolly good idea to give her a hand and take her out to the fresh fragrance of wide open nature where MEN AND WOMEN ARE MEN AND WOMEN, NOT DOLLS. As such the producer and director of the film earn heart-felt critical praises.

Amrita Bazar Patrika

The story is simple and forceful. The picture is smooth running and perfectly balanced. Scenario-work and direction are superb.

—Nabasakti

The joint efforts of the producer, the director and the story-writer have made **Thikadar** a really successful picture.

—Aj-Kal

We welcome this picture **Thikadar** which contains varied emotional appeal as one of the best pictures of 1940.

Sonar Bangla

Novelty of theme and background are characteristic of this picture. Songs are a special attraction. Every song is well sung.

—Batayan

It is to be universally acknowledged that this picture is a force and a novelty in the Bengali Cinema-world. It stands for a new outlook on life and contains healthy criticism of same.

—Jugantar

We thank the director and the Producer for the new channel this film has opened in picturisation and the healthy atmosphere it has created.

—Bharat

The constant repetition of drawing room sets has almost bleached our sight. This picture has soothed our jaded nerves with its novel natural background.

—Ananda B. Patrika

YOU MUST SEE THIS FILM

NOW SHOWING AT

CHITRA

PHONE : B.B. 1133

Films and Visual Education

by Director Frank Lloyd

The film-industry had a part in making worldly-wide communities, out of every isolated hamlet and cross-road.

Before motion pictures, there were rural districts—where the outside world and its customs were strange. To-day we have no rural districts and the whole world is open to picturegoers.

Instead of going out into the world to see and study how the other half exists, the world is brought to every community. Wherever civilized man congregates, there you will find a motion picture theatre whose screen is the bay window through which the home-bound family looks into every corner of our globe and mingles with strange and interesting people of all colors and creeds.

Motion pictures function as an international university offering every known academic course. A few feet of Cambodia, revealing its scenic splendor and the customs of its people, provides more education than all the books written about the place.

Not only is every person in every walk of life enriched by complete geographical knowledge of distant lands and life and customs of unusual people, but they receive liberal educations in any other fields of interest

which influence our national life. No longer do the girls confined to the farms wear the homespuns and gingham of yesterday. Instead they watch the fashion trends of Hollywood as they see them in the movies and dress accordingly. No longer do the ladies of wealth turn to Paris for their new seasonal styles. They, too, watch the movies for the latest gowns designed by Adrian or Orry-Kelly or Omar Khyam or Kalloch for Myrna Loy, Jean Arthur, Loretta Young or Rita Hayworth, before they set their

envious sisters agog in the fashion parade.

I feel confident that the pictures such as "Mutiny on the Bounty" and "Maid of Salem" which I directed, have done as much in giving the world a visual education of early sea customs and early New England witchcraft more than any other medium. I also feel that "The Howards Of Virginia" which I produced and directed for Columbia Pictures, will throw more light on America's revolutionary period than most of the books written about it.

We also learn valuable lessons in history and other subjects through motion pictures. While, in the first days of the industry, little effort was made to inject authenticity into film productions, this does not prevail to-day. Every physically human effort is exhausted to create historical subjects accurately. This is accomplished by a tremendous amount of research work, not only in the settings, but into the costuming, social customs, transportation and so on. Nothing is overlooked, ranging from the panorama of a countryside to the bauble that dangles from the gold chain around the lady's neck.

All this has been done for those who want to see the world. Motion pictures bring the world to them.



Director Frank Lloyd

VOICE from HOLLYWOOD

by JEANETTE REX
Our Hollywood Representative

Turban Wrapping An Art

We watched Sabu wrap a piece of beautiful red cloth about his head. When he finished he asked if we would like to do the same. Eagerly we set about achieving the turban-like effect, very popular among fashionable women in America. Three times we made the attempt and finally gave up in despair. Sabu went over each step carefully and very patiently. He and his brother, Sheik Dastigar, smiled knowingly, while we made a last attempt. We gave up rather shame-faced.

On the set of "Moon Over Burma" we sat fascinated while Bhogwan Singh was wrapping turbans for several "atmosphere" extras. When Hollywood began using India as a locale for some of their films, there were turbans to be twisted and there was no one who knew exactly how to accomplish this seemingly easy chore.

Modes Differ With Caste

There was much consternation when executives were told that there were dozens of ways to wrap a turban, and that each way denoted a specific caste. There was still more confusion when the wardrobe director learned that if a Brahman twist is placed on the head of

another in caste, that it is an unforgivable *faux pas*.

Investigation was started to find someone who knew exactly how turbans were to be wrapped. Bhogwan Singh asserts that he was employed 27 years ago, making a comfortable living because of his knowledge to twist a cloth in approximately 100 different ways. At present he is officiating at the costuming of heads of Burmese in "Moon Over Burma".

Accusation Against British Actors

Michael Balcon, English film producer, now in London, gave a statement to the press that British actors and directors who remained in America instead of returning home, were deserters. He went on to say that many of the now famous actors had been given their first chance through his efforts, and owed their wealth and happiness to-day, because of their first opportunity given to them in England.

Answered two Hollywood film personalities, Alan Mowbray and Edmund Gwenn, aged 65, who plays one of the leading roles in "Foreign Correspondent":

Alan Mowbray sent a lengthy cable,



Mary Howard, Metro-Goldwyn-Mayer starlet, selects as her hobby, swimming. Miss Howard is considered one of Hollywood's most accomplished swimmers and divers.

which reads in part: "Your article on British actors in Hollywood is an unwarranted smear of a profession of which you are a member. Ninety-nine percent of the British actors are doing their bit and their best..... May I suggest that your campaign would better be served by dealing in names rather than generalities, and so not to cast slurs upon the British colony here as a whole..... You may refer to the

UDAY SHANKAR'S NEW DANCE DRAMA

Since publication last week of the new repertoire of Uday Shankar and the Centre group of Dancers and Musicians, who will be visiting Calcutta next month on an all-Bengal dance tour, many have been the enquiries that we have received regarding the theme of Shankar's new ballet, "Labour and Machinery".

Through the courtesy of Shankar's impresario, Mr. Haren Ghosh, we take pleasure in reproducing below the story of the ballet as it will be presented on the stage:

LABOUR & MACHINERY.

Life is peaceful and tranquil in the country. Men and women, boys and girls, toil with their hands and simple implements. The Grandfather is happy to see them working and busy. Three

persons, typifying the Profiteer, the Merchant and the Religious Hypocrite, combine in an endeavour to exploit these simple village folks. They try to convert the energetic and credulous young man to take to factory work and to buy machine-made goods, and the proselytizer steps in and says that there is nothing but God. The Grandfather is against machinery, but the Young Man is fascinated and leads the villagers to go and join the factory, where they worship the machines on the opening day, as they have formerly worshipped their tools. Gradually their grinding labour converts them into veritable automata, crushing their independence, feelings and thoughts. Everything becomes mechanical and initiative, including their movements

British Red Cross for a record of the efforts of the British Relief Association of Southern California....."

Mr. Gwenn answered that entertainment for soldiers and civilians helps to keep up morale and that British actors find Hollywood the only place where this entertainment can be made.

All British in Hollywood are indignant over the accusation.

Shirley Likes To Go To School.

While Shirley Temple is awaiting anxiously the day when her school reopens for the new term, her parents are busy conferring with her agent,

Victor Orsatti, and many of the leading film executives. Although the parents announced that Shirley would retire from the screen, they immediately hired an agent and a press-representative, and everyday we learn that the young starlet may soon appear in one picture or another.

One thing we feel certain about, is that Shirley will appear in no more than one film a year, as nothing must interfere with her school. When asked what she liked better than working in pictures, she answered, "I like nothing better than going to school with other little girls and boys". So there you have it.

and even their dances, while millions of headless people who, without any initiative of their own, are led to work as directed.

In vain the Young Man is tortured at the thought of the misery he has brought to his people. He struggles to break away, but finds himself still to the tune of the profiteer. The Old Man tries to help him out, but inevitably he is drawn back into the vortex again. There is a movement to strike against the inhuman conditions, but it is crushed by law. Master and employees remain a constant burden to one another, unhappily and irrevocably bound together. At last the Young Man snaps the hated bond and takes his people back with him to the old Grandfather, to the country, back to nature. But they cannot wholly go back to the old life. The man who lured them away once more comes to them with the idea of getting them to return to the factory. A discussion ensues, and the Panchayat decides that the machine shall crush them no longer. The Grandfather brings them all together, and a new understanding based on mutual trust, faith in the higher ideals of human life, justice and equality, grows, and they celebrate with dances and songs. This augurs the dawn of a new era, a link between science and spirituality, where the machine no longer stands as the engine of destruction, killing body, mind and soul, but becomes an instrument of help and support, and the means of widening the intellectual horizon and promoting understanding, prosperity and happiness.



DOING in DELHI

by H. N. Mitra

Our Delhi Representative

National Scores Again

National Studios' second venture "Chhoti Bahu" or "Sanskar" is a good picture. It is not as gorgeous as their first venture, "Woman", nevertheless it is an appealing picture. The story is simple and has been simply told on the screen. Director Virendra Desai has brought off a better success than his last picture, "Sadhana". Music is the highlight of the picture. Ashok Ghose, the music director, deserves credit for his performance. Wahidan and Jyoti make an inimitable singing pair:

Satish, Harish and Rose too are appealing.

Scintillating Acting in "Sanskar"

As regards acting, Jyoti certainly wins the palm of glory. Wahidan is very good in her small part; so is Sunalini Devi. Satish, a newcomer, is on the threshold of stardom. There is a bright future for him if he is kept under proper training. Bhudo Advani as usual is the king of mirth. The juvenile actors too are fine. Gulzar as the Bori

Bohu was faulty on the side of over acting. Harish was sticky in his acting. Consciousness of an effort was too much visible in his acting, especially as compared with Jyoti's wonderfully natural acting. I can safely foretell a great future for Jyoti. In short, National Studios' "Chhoti Bahu" provides good entertainment for a couple of hours.

Other Attractions

Ranjit's "Diwali" too is a good picture. Jayant Desai has done better work in this picture than in "India To-day". Vasanti is very good in it. The rest are successful too. Like all Ranjit pictures it has good entertainment value. Suresh, the boy star of "Bandhan", scores another success in this film.

The latest release at the Jagat is "Hindusthan Hamara". Delhi will have the privilege this week to welcome Metro's epoch-making film "Gone With The Wind" at the Regal Cinema.

Awaiting Early Release

NATIONAL STUDIOS'

Second Sensational Social

CHHOTI BAHU

(SANSKAR)

A drama portraying how suspicion creates havoc in every Indian home

Direction: VIRENDRA C. DESAI

Featuring: Rose, Jyoti and Harish

With: Bhudo Advani, Wahidan and others

NEXT TO FOLLOW

DIRECTOR

A. R. KARDAR'S

POOJA

The Story of a woman who thirsted for motherhood which eluded her

Starring:

SARDAR AKHTAR & SITARA

with:

JYOTI & ZAHUR RAZA

Distributors:

DOSSANI FILM CORPORATION

60, Bentinck Street,

Calcutta.

Coming

RADHIKA

Coming

MAN

FROM THE TOLLYWOOD WINDOW

by Peeping Tom

One more day—and the 30th November may be ear-marked in your engagement-diary, as the date to be set apart to witness New Theatres' much-awaited release, "Avinetree".

Conditionally released by Mr. K. S. Daryani from the rigours of the existing contract, Director P. C. Barua's name is now being pompously announced as the producer of "Matri-Sneha", to be distributed by a newly floated (?) concern.

Including himself, Director Barua has framed and announced the team of players, which only a dare-devil or a magician like Barua, can alone dare to announce!

Promode Ganguli, Robin Mojumdar and Sarajubala will share honours with Barua.

Clear as the holy water of Mother Ganges, flows Daryani's sentiment, in streams of all-pervading forgiveness! The shell is cracked and inside the hardest nut, things are soft!

My friend, Director D. K. B. feels happy after the termination of his successful term at the New Theatres. Both versions of "Nartaki" are now being edited and will be soon ready for release.

Miss Desai, the heroine of this colourful photoplay, is contemplating another dance-tour in December. This time, she will be touring the important towns in Western India.

"Nemai Sannyas", directed by Phani Burma for the Molimahal Theatres, is also fast nearing completion. A devotional piece of immense possibilities, this musical-drama represents an array of popular talents in the cast.

Director Modhu Bose is trying his level best to speed up his work and if everything goes well, his "Raj Nartaki" will be ready for release by the middle of January next or a little earlier.

"Nishir Dak", rechristened as "Abhinaba" by the Aurora Film Corporation, is a synchronised version of the silent comedy, produced long ago at the now defunct Barua studio, under the direction of Devaki Bose.

A running commentary by the renowned star, Ahindra Chaudhury, not only lends added glamour to this silent feature, but has made it acceptable to the picture-goers who are pouring in large numbers to see this novel attraction at "Sree".



Director P. C. Barua's next picture is "Matri Sneha."

It is the first successful specimen of a commercial feat, brilliantly performed by that great pioneer, Mr. Anadinath Bose, whose skill and resourcefulness has saved the life of a forgotten picture, produced in the silent era.

On account of some unavoidable reasons the organizers of the Variety Entertainment at the Globe Theatre are compelled to shift the date from Wednesday the 4th to Monday the 9th December. The place and time remain the same. Kananbala, Lila Desai, Jahanara Begum Kajjan, Pahari, Benoy Goswami, Pankaj Mallick and Kumar Sachin Dev Barman are the chief attractions of this show, which will be held on the afore-said date, under the patronage and in the immediate presence of Sir N. N. Sircar, K. C. S. I.

DIPALI

A story set in the Glorious Past of the ancient Manipur, famed as the Indian Bali and cradle of the beautiful art of Indian Dancing—



Bengali Version

Coming at **UTTARA**, Cal.

RAJ-NARTAKI

A Wadia Movitone's Triversion Picture

OFFERS A THEME OF UNIVERSAL
APPEAL WITH THE STARS

—SUCH AS—

SADHANA BOSE

**AHINDRA CHOWDHURY, PRATIMA
DAS GUPTA, JYOTIPRAKASH,**

Direction - **MADHU BOSE.**

Story : **MANMATHA ROY.**

Music : **TIMIRBARAN.**

Coming—**TARUN PICTURES'**

NIRALI-DUNIYA

Advance Pictures'

BHOLI-LUTARAN

Coming—**WADIA'S**
LATEST PICTURE
MANTHAN

Coming :

PARAMOUNT FILMS'

GHAN-CHAKKAR

&

MERE RAJA

MOHAN'S

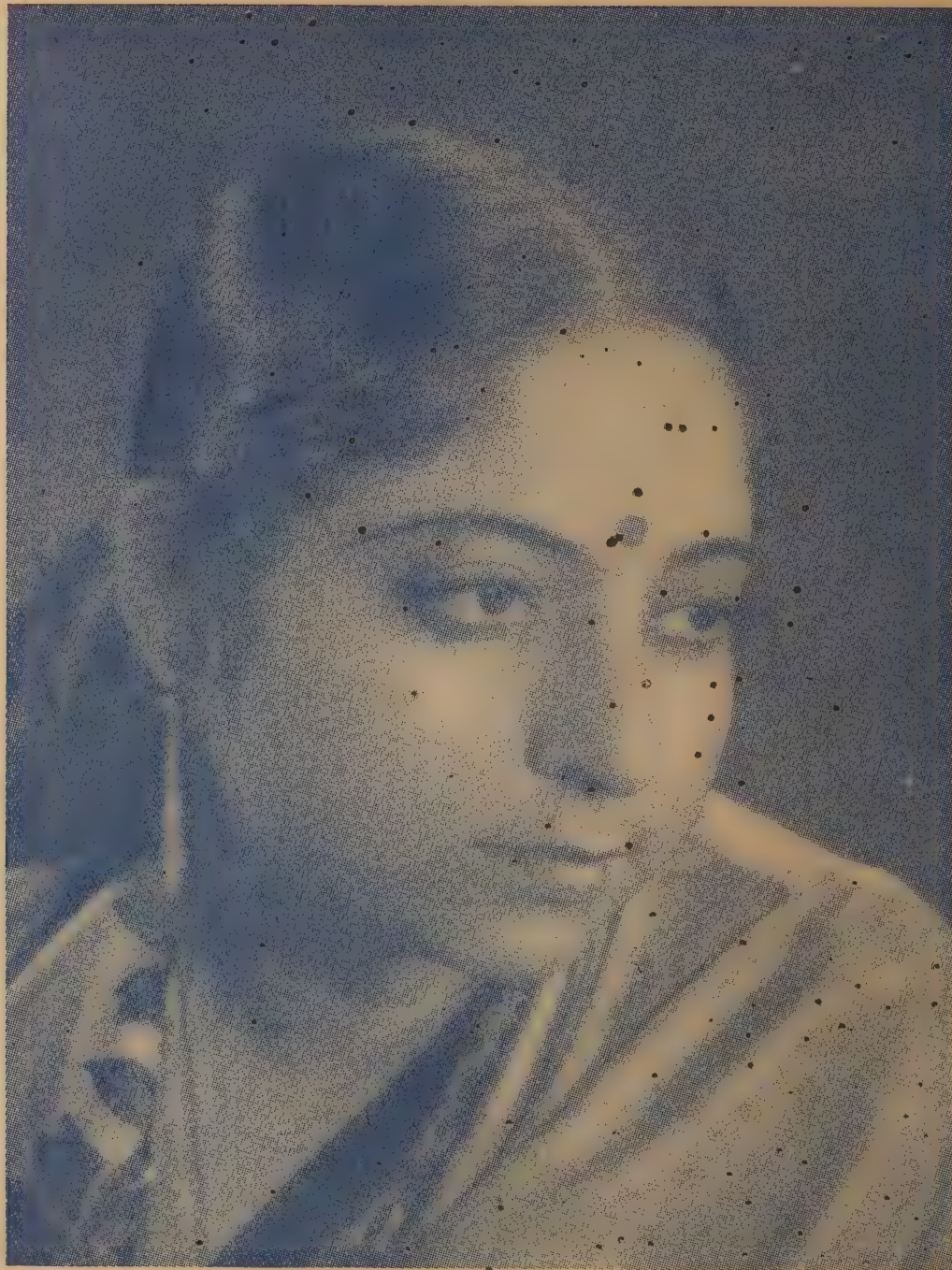
CAPTAIN KISHOREE

Distributors :

Lalji Hemraj Haridas

87, Old Chinabazar Street, CALCUTTA
Grams : "Udeshy"

350, Dalhousie Street, RANGOON.
Grams : "Laljifilms"



Jyotsna Gupta

This scintillating beauty will soon greet you in Shree Bharat Lakshmi's forthcoming mythological comedy, "Abatar", which has just been completed under the direction of Premankur Atorthy.



BIRTH OF AN IDEA—During the shooting of Prabhat's latest social film, "Padosi", Director Shantaram used to have many brain waves. This picture catches him in a characteristic thinking mood, while two collaborators expectantly wait for the result.

*A
Great
Picture
in
Making*



TWO BROTHERS—It is Director Shantaram and his brother. Both are seen in the picture. They are posing on the set.



AN INTERRUPTION—Mazhar Khan and Jagirdar had been enjoying a little game of chess between scenes of "Padosi", when they were suddenly disturbed by two kids who will also be seen in the picture.



DADDY LONG LEGS is none other than the director who watches one of his



*Off-Screen
Acting of
Director
Shantaram*



not generally known that
d Cameraman Avadoot
napped in an interesting
t of "Padosi".

WHEN SHANTARAM GETS MUSICAL, it's some job to make him stop. At least, that has been the experience of Music Director Krishnarao during the production of "Padosi". The above is a typical scene showing Shantaram trying to convince his Music Director of what he wants.



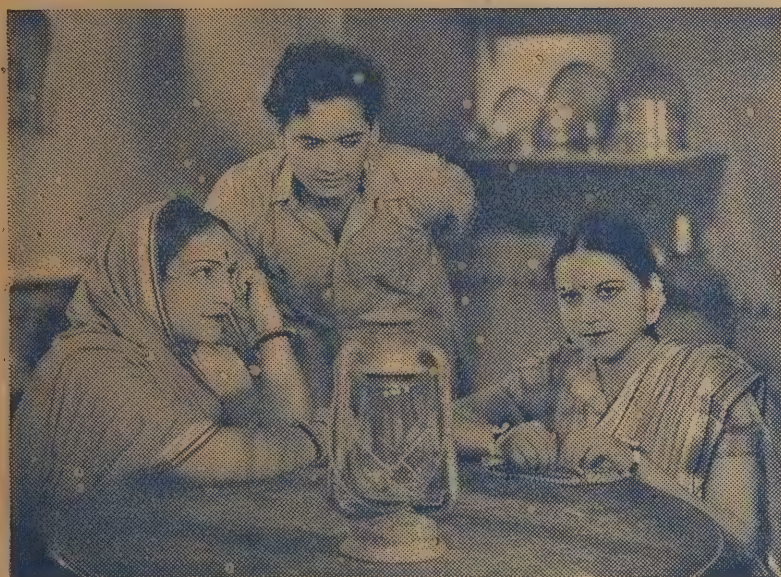
other than Director Shantaram
artists rehearse on the floor.



A DIRECTORIAL CONFERENCE—A large share of credit for the success of all Prabhat pictures should go to Art Director Fatehlal, who is seen above conferring with Shantaram during the production of "Padosi".



November 29, 1940



(Top) •

A conglomeration of stars has been effected in M-G-M's latest spectacular production, "Boom Town", which co-stars Clarke Gable, Claudette Colbert, Hedy LaMarr and Spencer Tracy.

(Centre)

An interesting scene from National Studios' "Sanskar" or "Chhoti Bahu", in which pretty Rose will be seen to advantage.

(Bottom)

Laurence Olivier and Greer Garson give their best performances in M-G-M's "Pride and Prejudice".



YOUR CORNER

IS "ADMI" ORIGINAL ?

The Editor, "Dipali"

Dear Sir,

It was with great pride and satisfaction that I witnessed "Admi", the masterpiece of the great Shantaram. The technical excellence and the production values of this picture are beyond any doubt, Director Shantaram's creative genius and practical philosophy have found profound expression in this film.

But the pride of millions of film-goers all over India was to turn to shame when it dawned upon them that "Admi" was an adaptation of "Waterloo Bridge".

No one could ever dream of Mr. Shantaram adopting a story from a foreign author without consent. It was left to time to betray him.

There has been raging a great controversy over this and Mr. Patel of "Filmindia", with his characteristic cocksureness, not only decried "Waterloo Bridge", but has proved the superiority of Mr. Shantaram over Mervyn Le Roy and Sherwood. Well, no one grudges the honour done to Mr. Shantaram.

The resemblance between these two pictures is so close that even a most superficial observer can find it out. The story and scenario are perfect adaptation of the original with slight modification.

"Waterloo Bridge" was first produced at the Foulton Theatre, New York, on January 6, 1930. And Mr. Shantaram accepted the story of "Admi" on January 1939. There is every possibility of Mr. Shantaram adopting "Waterloo Bridge" and Mr. Bhaskar Rao, the author of "Admi", has shown his clever imagination by modifying the story and giving it an Indian touch.

But according to Mr. Patel, there is nothing to copy in "Waterloo Bridge". Mr. Patel tries to decry "Waterloo Bridge" by this clever piece of argument that the author in "Waterloo Bridge" makes light of hunger, poverty and employment but Mr. Patel has lost sight of the most salient features of the film. Because it is hunger and unemployment which force the heroine to become a prostitute. In both of these films all the inevitable factors that influence the moral tone of human life are very well brought out.

After all, there is not much of difference between the two stories. In "Admi" the heroine succumbs to the traditions that held her in great bondage. The heroine of "Waterloo Bridge" found that she was unfit to be the wife of her lover. It was their conscience that weighed heavily against them.

Mr. Patel has been very spiteful against all who had dared to copy western authors and play-wrights, but when it comes to his own friends he tries to hush it up by cheap arguments. Is he the same "Judas" who, like a great champion of the Indian Film Industry, wrote that inspiring article, "Stop Thief?" He has changed considerably. He can not recognise such well-known stories like "Prodigal Son" and "Waterloo Bridge" when they are changed into "India To-day" and "Admi". Well, a man must change and Mr. Patel is not an exception.

Yours very sincerely,

A. M. Kumar.

Loyola Hostel.

Cathedral P. O.

Madras.

MOVIE INFLUENCE

The Editor, "Dipali"

Dear Sir,

I give below a short amusing note of movie influence on people of either sex which I noticed during my recent 3 weeks' stay at Madhapur.

I daily began to watch with vigilant attention the movements and pantomimes of men, women and children, which to my surprise I found, lean to Cinema Stars and Movie Fashions. A bevy of children and young girls, with one or two gentlemen in the lead were almost daily seen roving singing in efforts in public streets all popular cinema songs in soft articulations in the twilight of the moon. Funnily, each of them was proud of having dressed

after his or her particular favourite Star and engaged in discussing with sober attention various film topics. Wrapping of long silk scarf on the head was also not absent among the fashionable ladies. Kanan, Chhaya, Menaka, Protima Das Gupta, Romola have all been closely followed to heels and even the Bombay Stars are not left behind as some of them are characteristic with their wrapping of saris in Bombay fashion. Bharati, a new debutante, is widely talked of for her role in "Doctor".

Boys and young men were after Barua, Pahari, Bhanu, Durgadas and even Motilal, Surendra and Charlie. Long and loose apparel seemed to rule the day.

Gossips and conversations between

boys and girls were also very interesting. One of the girls was telling her she-friend that the gentleman has the acumen of Bhanu Banerjee, while a romantic young man was citing with gestures and movements particular portion of a film to show his ability and adaptability of the role if he were selected for the cast.

We spent the days with happy movie memories and our thanks should surely go to the movie kings and queens, but as the days roll on, we wonder where we drift, towards culture or perdition?

Yours sincerely,

C. N. Daas

20, Doctor Jagabandhu Lane
Calcutta.

BOQUETS ARE STILL COMING

The Editor, "Dipali"

Dear Sir,

On Saturday last, I had the opportunity of seeing Bombay Talkies' 'Bandhan', and I enjoyed it very much. Though the theme of the story seems to have been taken from the famous novel 'Datta' of Sj. Sarat Ch. Chatterji yet the story has been very neatly told on the screen and the final climax has been very cleverly worked up. Mr. Acharya's direction is praiseworthy. As regards acting, Lila Chitnis and Ashoke Kumar make a delightful pair of lovers again in the respective roles of Beena and Nirmal and their performances are quite refreshing. Miss Chitnis's

TO STORM THE BOX-OFFICE

Comes this powerful picture—A Screen Biography of one of our greatest Poets, Saints and Philosophers :



THE PRAKASH FLAME

leading to kindly light

NARSI BHAGAT

Assembling the most renowned cast of the Indian Screen for devotional roles :

Vishnu Pant Pagnis, Mrs. Durga Khote, Pande, Ram Marathe, Mrs. Vimla Vashishta, Aundhker and others.

Story : M. G. Dave
Art : Kanu Desai

Music : Shanker Rao Vyas
Director : VIJAYA BHATT

Watch the Opening Date at **MINERVA**

Distributors : **EVERGREEN PICTURES**

11, ESPLANADE ROW EAST, CALCUTTA. Phone Cal. 6178 'Gram—CINEFILMS

songs are charming and entertaining. V. H. Desai's 'Bholanath' is as lively as it evoked frequent laughs from the audience. Pithawala also acts well. The small boy 'Ram' has been well received by the audience. The supporting cast is also adequate. Audiography and photography are quite in keeping with the B. T. standard. Sets are quite good. Background music by Saraswati Devi and Ram Chandra Pal is a great attraction in 'Bandhan'. And I think it is the best picture which B. T. has ever produced.

Yours faithfully,
Arun K. Dutta
37/4 Khelat Babu Lane
Calcutta.

FRESH BRICK BATS FOR "HAR-JEET"

The Editor, Dipali,

Dear Sir,

Being neither a critic nor a man who professes to understand *everything* about films, I am probably not a fit person to criticise any picture, yet I am placing before you a criticism of "Har-Jeet". I hope your readers will excuse this audacity of a lay-man.

New Theatres, probably to the majority of picture-goers, is something more than a film-producing concern—to some, it is one of the guardians of our culture in the sphere of films. To witness a fall in its standard is really painful. And, there is no doubt, that in "Har-Jeet" N. T. has failed to preserve its old standard.

Let us begin with the story. To find that "Har-Jeet" has come out

of the pen of the author of 'Abhigyan' is rather surprising. We never expected such mediocre, aimless and patched-up story from a writer of Mr. Ganguly's calibre.

The technical side of the film leaves no room for comment. The audiography and photography, both are good. But I am not prepared to call, as a gentleman from Karachi asserts, the photography of "Har-Jeet" the best of Roy's career. He did better work in "Mukti". So far as music and acting part of "Har-Jeet" is concerned—I have no criticism to offer except this, that the vulgarities of the so intended humorous club scenes, if avoided, would perhaps have added something more to the beauty of the picture and would have kept unstained the claim of N. T. as the guardians of culture.

The plea of 'Realism' or 'Realistic' representation may be brought forward by some—but does 'Realism' or 'Realistic' representation necessarily imply vulgarity? Real is not always vulgar. The vulgarity of the first 'club' scene cannot be justified on any ground.

In the end I can only say, and thus perhaps voice the opinion of majority of picture-goers, that I was sorely disappointed after seeing "Har-Jeet". I, at least, never expected such a poor picture from N. T. and the director of "Bari-Didi".

Yours truly,
A. K. Bose
33, Model Houses,
Lucknow.

SPECIAL NOTICE.

to Our Readers.

On account of the growing price, dearth of Paper, Ink and all Printing Materials and consequently exorbitant cost of Production we are constrained to raise the price of DIPALI (both Bengalee and English) from ONE ANNA to TWO ANNAS a copy from January 1941.

The bulk, contents, illustrations will be substantially increased and the general get-up of the Papers will also undergo a thorough overhaul.

The rates of subscription are as follows:—

(Inland.)

Yearly subscription ... Rs. 6/-

½ Yearly ... Rs. 3/8/-

Quarterly ... Rs. 2/-

Post Paid

Specimen Copy ... Ten Pice.

(In Burma.)

Yearly subscription ... Rs. 9/-

½ Yearly subscription ... Rs. 5/-

Quarterly ... Rs. 3/-

Post Paid

Single Copy ... Three Annas.

Specimen Copy ... Four Annas.

(Abroad)

Yearly subscription ... Rs. 10/-

Single Copy ... Four Annas.

Specimen Copy ... Five Annas.

Quarterly subscribers are booked from 1st. January to 31st March; 1st. April to 30th June; 1st. July to 30th September and 1st. October to 31st December.

PRE-RELEASE REVIEW

by EMBEE

Pinocchio

At the Lighthouse. A Walt Disney production, based on Colodi's immortal story of the same name. Released through RKO-Radio Pictures.

There lived a wood-carver named Gepetto, who had always longed for a son but had never been blest with one. Pygmalion-like he fixed this longing on his marionet, Pinocchio, a pinewood figure of a smiling boy. The Blue Fairy overheard Gepetto's wish and at once granted same by infusing

Pinocchio with life, as a reward of the wood-carver's kindness. But she told the pinewood boy that it now rested with him entirely to grow up into a real boy by proving himself brave, unselfish and truthful, and learning to choose between right and wrong. She further appointed Jiminy Cricket to be the keeper of his conscience and advised Pinocchio to be guided by same.

On his way to school, Pinocchio

met two seducers in the persons of Gideon, the Cat, and J. Worthington Foulfellow, the Fox, who impressed upon him the idea that he was born to be an actor and sold him to Stromboli, a crooked puppet-master. The latter locked Pinocchio up in a bird cage, from where the Blue Fairy rescued him.

After this misadventure, Pinocchio resolved to go to school and try to become a real boy. But soon he ran astray again and fell into the hands of the wicked Cat and Fox, who tempted him to join a party of bad boys and visit Pleasure Island, where every single day was a holiday and lollipops grew on bushes! Gepetto knew that boys who ran away from school were turned into little braying donkeys at the



ATRE PICTURES'

ANNOUNCING



FIRST SCREEN
PRESENTATION



Producer :

P. K. ATRE

Director :

G. JAGIRDAR.

CHARNOKI DASI (Hindi)

PAYACHI DASI (Marathi)

A touching but rollicking comedy based on the domestic struggle of Indian wife from the facile pen of PRINCIPAL P. K. ATRE B.A., B.T., T.D. (Lond.) India's Foremost Screen-Writer, who gave you

"BRAHMACHARI", "BRANDY-BOTTLE", "GHAR-KI-RANI" & "LAPANDAV"

ATRE PICTURES, "Chitramandir" Studios, Parel Tank Rd., Bombay.

Distributors : **PEERLESS PICTURES**, 116 Charni Road, Bombay 4.

Starring :

DURGA KHOTE,
VANMALA B.A., B.T.
AVINASH,
JAGIRDAR.

Pleasure Island. So he at once set out in search of his wooden-headed boy, but was accidentally drowned and was swallowed up by Monstro the Whale.

Pinocchio, finding the plight of bad boys at the Pleasure Island, escaped from there, and with great fortitude and courage rescued Gepetto from the stomach of the Whale. This good deed made Pinocchio a real boy, and this caused great rejoicing in the old wood-carver's shop.

Only a Walt Disney could make this ancient Italian fable into such charming entertainment. The performances of drawn characters equal those of any human actor. The picture took two years to complete and cost Disney something near about three million dollars. No wonder, "Pinocchio" is a triumph of technical skill and marks great progress in this regard since its full-length predecessor, "Snow White".

The picture will delight adult and juvenile audiences alike.

Night Train To Munich

At the Metro, with Margaret Lockwood, Rex Harrison, Paul von Freindorf, Basil Radford and others. A 20th Century production, directed by Carol Reed. Released through Metro Goldwyn Mayer.

This exciting spy thriller lays bare the extent of Gestapo activities and its ruthlessness in the present war. The Gestapo owed its origin to the Nazi party coming into power in 1933, when Himmler, a trusted lieutenant of Hitler, started a secret service to collect records and particulars of the early party members. This organisation soon

grew up to wield such power that its agents could easily penetrate the official and private lives of the German people.

The story of the picture opens with Hitler's recent invasion of Czechoslovakia, resulting in the hurried departure of a Czech diplomat from Prague. Before his daughter could join him in the flight, Gestapo agents arrested her and sent her to one of the dreaded concentration camps. There another Gestapo agent, posing as a fellow prisoner, won her confidence.



Rosalind Russell will be seen this week in "Hired Wife".

and staged a prison-break in order to trace the father through the daughter.

Both arrived in England, where, through the good offices of a British Admiralty man, the father and the daughter were reunited. But agents of the Gestapo soon swept over them and took them back to Munich. It was now the turn of the British Admiralty man to prove his courage by impersonating a German military officer and rescue the father and the daughter.

The finale consists of his fighting back the German gunmen single-handed and transporting his charges to safety by crossing into Switzerland through a ropeway.

Rex Harrison, as the British Admiralty man, displays a pleasing personality and gives a really fine performance. Margaret Lockwood is the girl, who looks and acts charmingly by turn. The rest of the cast acts well too. The exciting climax is one of the best of its kind, seen recently on the screen.

Hired Wife

At the New Empire, with Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley, John Carroll and others. A Universal picture, directed by William A. Seiter.

Kendal Browning is secretary to Stephen Dexter with whom she also is in love. But Dexter loves another girl named Phyllis Warden.

For business reasons Stephen suddenly finds it necessary to put everything in his wife's name. He decides to marry Phyllis that night but through Kendal's trickery Phyllis says, "no". So he marries Kendal.

Stephen's Attorney, Roger Van Horn says that for appearances, Kendal must live in Stephen's home. Stephen still is in love with Phyllis, so Kendal persuades a foreign count, Jose, to try to win Phyllis away from Stephen.

As soon as his business affairs are straightened out, Stephen plans to get rid of Kendal and it was then discovered that the marriage was not legal.

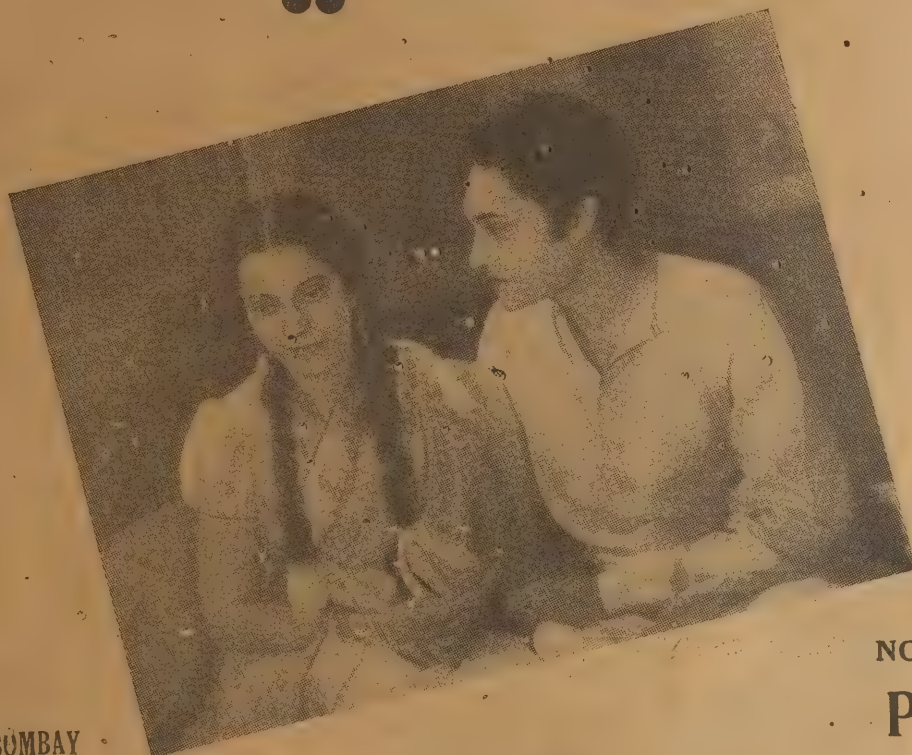
Kendal leaves. Then Stephen realizes that he really loves her.

Rosalind Russell in the role of

HAILED !

BY THE ENTIRE PRESS OF
THE COUNTRY AS A GREAT
DELIGHTFUL, RICH PICTURE
OF THE YEAR 1940

BANDHAN



Starring

Leela Chitnis
Ashok Kumar

SURESH
V. H. DESAI
PITHAWALA
SHAH NAWAZ
POORNIMA
JAGANNATH
ARUNKUMAR

BOMBAY
TALKIES'
ROMANCE

NOW SHOWING AT
PARADISE
FIFTH WEEK !

Bombay Talkies' Coming Attractions

AN ALL-STAR CAST PICTURE
A Z A D

Starring :
LEELA CHITNIS, ASHOK KUMAR,
HANSA WADKAR, RAMA SHUKUL,
MUMTAZ ALI

YET ... ANOTHER SOCIAL
PUNAR MILAN

Starring :
KISHORE SAHU
SNEHA PRABHA

Distributors : **KAPURCHAND LTD., 39, Bentinck Street, Calcutta.**

The Keeper Of Film Conscience

(Contd. from page 5)

right path in so far as it suggests itself to me.

What we want, let it be submitted to the movie mughals, is not ridiculously lengthy film but good stuff, because we do not suffer (do we?) from psychological complexes for which treatment is necessary in Allopathic doses. What we want, let it be no surprise now that we are familiar with the 25-year-old lure of the talking screen, are complete pictures that are—mimicry of life or not—whole and wholesome. We have had too much of romance and imagination and nonsense, let us now have what may pull us from drowning ourselves as "the pick of men". We have had too much of the boy-meets-girl type, hunter-and-hunted episodes, phantasies, ghost-stories and mystic-Mæterlinck type. Now has arisen perhaps as a sort of reaction a vague yearning (the shape and the goal of which I have endeavoured to interpret here to the best of my ability) in the filmfan's mind to move with life when he is before the silver screen. This is a sign that speaks volumes for itself and is a straw that can give strength (if they will take it) to the jumpy producer and the run-amok director.

Let us hope for the best.

Kendal proves again what a versatile comedienne she is! Brian Aherne and Virginia Bruce are simply delightful in the respective roles of Stephen and Phyllis. Comedy elements are supplied in plenty by Robert Benchley, the only man who can claim to be proficient as an author, actor, play-wright, columnist, critic and commentator and the young and dashing newcomer, John Carroll.

William A. Seiter's slick direction has made the film all the more enjoyable.



Appreciation For "Pinocchio"

Immediately following the pre-view at the Lighthouse Theatre last Wednesday of Walt Disney's "Pinocchio" which was attended by representatives of the Bengal Press and the film industry, felicitations were extended to Walt Disney by important personages attending the show. It was the general consensus of opinion that if "Show White And The Seven Dwarfs" was the happiest event since the Armistice, "Pinocchio" was a greater gift to a war-torn world. Mr. B. K. Chatterjea, Managing Director of "Dipali", announced that the best way to show the appreciation of those who had the privilege of seeing the picture was to send a cable of congratulations to Mr. Walt Disney. This suggestion was received with acclamation. Mr. Chatterjea read the following draft cable which was approved by all present.

"Bengal press to-day viewed Pinocchio Lighthouse Theatre. Extend sincerest congratulations. Supreme triumph to the genius of film industry".

"Moumachhi" directing the Children's Section of the "Ananda Bazar Patrika" in paying his tribute to Mr. Walt Disney stressed the importance of productions like

"Pinocchio" as the finest educative and entertaining medium for children. Mr. Leon Britton, Far Eastern Chief of RKO Radio, in thanking those present for their appreciation referred to a famous New York critic who opined after seeing "Pinocchio": "Walt Disney never disappoints."

Mr. Stanley McPherson, General Manager of Humayan Properties Ltd., on behalf of his company expressed his gratification at having the privilege of screening this great film at the Lighthouse. He further stated that it was the finest film entertainment he had ever witnessed. He expressed the hope that more Walt Disney triumphs would be screened at the Humayan Theatres.

India's Largest & Most Modern Studio

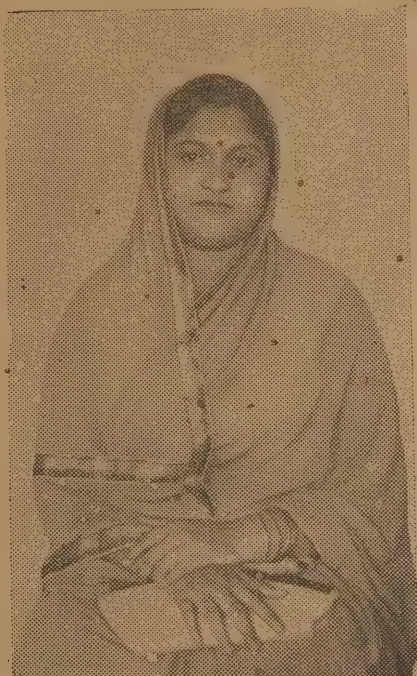
A film studio which will be easily the largest and most up-to-date in India is now under construction at Tardeo Road, Bombay.

In fact, this enterprise of National Studios can hardly be called a single studio, because five different sound stages are planned for construction. Two out of which are now ready and will be taken up for shooting from next month.

The scheme will cost National nearly five lakhs of rupees.

A Versatile Singer Passes Away

Death occurred on Wednesday, November, 20, at 11-30 P. M. of Sreemati Sudhira Sen-Gupta, wife of Sreejut Sukhendu Sen-Gupta, formerly



Private Secretary to late Deshapriya J. M. Sen-Gupta and sister of late Prof. Bimal Gupta. She was only 23 years old at the time of her death. Srimati Sudhira Sen-Gupta was a versatile singer and attained fame as Gramophone Record singer of talents. She was also a writer of beautiful short stories and fine articles on different subjects in Bengali.

She was suffering from Streptococcal Septicimia.

Her dead body was cremated at the Shalmagar-Burning Ghat.

Condolence meetings were held at Chakra Baithak and Chittagong Union.

We extend our heartfelt condolence to our esteemed friend and her bereaved husband Mr. Sukhendu Sen Gupta.

Variety Entertainment. at the Globe Theatre

The variety entertainment in aid of raising funds for the Charitable Dispensary at Rudranagar, Birbhum, fixed for Wednesday the 4th, December, 1940 at 9-30 P. M. at the Globe Theatre, could not be held on account of some unavoidable reasons. The management, instead, has fixed Monday the 9th December to hold the performance at the same theatre, at 9-30 P. M.

Dhanbad Exhibition 1941

The tenth Annual Session of the Dhanbad Industrial and Art Exhibition solely organised and managed by the E. I. Ry. Indian Institute, Dhanbad, will commence from the middle of January, 1941, to last for more than a month.

The Institute Authorities have selected a strong Managing Committee to ensure success and to provide adequate facilities to the Exhibitors and Visitors.

Rampyari on the Stage

Miss Rampyari, the reputed film artiste who has played in pictures produced by Ranjit, New Theatres and East India Films, appeared in a song and dance programme on the stage of Empire Theatre during the week commencing the 17th ultimo.

The show proved quite a success.

Indian Studio Notes

Barua Production.

Director P. C. Barua has been released from his contract with Mr. K. S. Daryani, Proprietor Krishin Movietone under the express condition that he will not be eligible to produce any picture anywhere in the world save and except at New Theatres Studios. He will produce and direct "Matri Sneha" from a story by Mr. K. S. Daryani. The cast includes Barua himself, Robin Mojumdar, Promode Ganguly, Sarajubala and others. The shooting is expected to start on the 1st week of December.

Motimahal Theatres Limited.

The work of "Nimai Sannyas" is proceeding briskly.

It is reliably understood that Mr. G. C. Bothra has just engaged Mr. Dhiren Ganguly to direct the picture "Ahuti" for Motimahal Theatres Ltd. It is also known that Mr. Ganguly will go into the floor early January 1941 next.

National Studios Ltd.

"Pooja" has Sitara, who has for years drawn millions to her pictures. But critics say that in her present role in "Pooja", Sitara has got the biggest opportunity of her career.

Perhaps the most emotional role of her long screen career, Sardar Akhtar has just completed in "Pooja", the social picture of National Studios directed by Mr. A. R. Kardar.

In "Woman" her superb performance in portraying the different phases of

a woman's life proved tremendously successful all over India.

But in "Pooja" Sardar Akhtar hits a new high as a disappointed, lonely woman craving for motherhood which cruel fate denies to her through a life time of waiting and perseverance.

The work of "Asra" is proceeding briskly.

The indoors of the picture are being shot by the directors, Messrs. Chimankant Gandhi and Lalit Chandra Mehta under the strict supervision of Mr. Mehboob and Sardar Akhtar is again given the leading feminine role.

Asha Pictures

Their first production "Gharjawai" has already started. The story of the "Gharjawai" (Adopted Son-in-law) is from the pen of Mr. Atre. It is a hilarious comedy that is sure to make a hit. It has a powerful cast with Shobhana

Samarth, Vanamala, Oundhkar and Anand, not to mention new finds coming for the first time on the silver screen. Mr. Annasahib Mainkar, has been in charge of the music side of the "Gharjawai". Mr. Kumarsen Samarth is directing the picture. Mr. Samarth has had a complete course of training in direction in Germany and had experience in the famous UFA Studio in Berlin.

Minerva Movietone

Based on the Shakespearean melodrama, "Measure for Measure", Agha Hashr Kashmiri's classic stage play "Pak Daman", (Shaheed-e-Naz), brought to vital screen-life by the Stage Film Company, has been drawing appreciative audiences since the 2nd of this month at the Minerva Talkies, Bombay. The picture is also running successfully at Hyderabad, (Dn.) Delhi, Lahore and other places of note.

The picture is directed by Rustom Modi.

Ghulam Mohamed, Menaka, (of Hyderabad fame) Mohammed Ishaq, Feroze Dastur, Meera and Leela (of Hyderabad fame) are featured in this picture.

A thoroughly delightful social comedy "Ulti Ganga" is almost ready to go in the editing room. The picture is being directed by K. Dhaiber.

As only a short time remains for the Mahurat ceremony of Minerva's next historical production. "Sikandar-e-Azam", Mr. Sohrab Modi has accelerated the work of selecting the cast for this photo-play.

Mr. Sohrab Modi will direct the picture.

Ranjit Movietone

"Ummid" is the next release. This picture humorously depicts a tug-of-war of love between a maid and a mistress. This picture is directed by Manibhai Vyas. In the cast are Ishwarlal, Prabha, Nurjehan, Dixit and Keshari.

Mr. Jayant Desai has returned from his Southern India tour. Now he is busy with the shooting of his social picture "Shadi".—Its story is very gripping and presents the problem of marriage as the title indicates. It has a brilliant cast like Madhuri, Motilal, Khurshid, Ishwarlal, and Dixit.

H. H. the Nawabsaheb of Junagadh was much pleased to see Mr. Charlie in "Musafir", and he invited him to Junagadh on Ramzan Idd day.

Mr. C. Doshi's untitled social

Releasing !

HARISHCHANDRA

A Mighty Mythological Picture

at **GANESH**

ON 30th NOV. '40.

Coming Shortly !

JANGI AZADI

Ftg. Chandra Rao,
Urmila & Others.

Write to—

" PICTORIAL "

55, Ezra Street, Calcutta

picture awaits is release. He is now busy with the shooting of his new comedy picture, which features Madhuri, Motilal, Nurjahan and Kantilal.

Mr. Charlie is busy with the shooting of his comedy which is now nearing its half way. Its cast includes Charlie, Sitara, Husnabanu, E. Billimoria, Dixit, Ghory and Kesari.

Atre Pictures

The amazing rapidity with which Mr. Atre is developing the plans of his new pictures is sure to spring surprises on the lovers of his pictures. His first picture would be completely humorous with Mr. Gajanan Jagirdar as Director. Mr. Annasahib Mainkar will look to the Music side of Atre Pictures also. Vanamala and Awinash will feature in the first hit of the Atre Pictures. It would be ready for release by the end of Jan. '41. The name of this picture is "Payachi Dasi" (in Marathi) and "Charnoki Das" (in Hindi). The distribution of both Atre and Asha Pictures is with the Peerless Pictures; Bombay 4.



Vanmala B.A., B.T. Atre's new find in Atre Pictures' "Charnoki Dasi".

Navjug Chitrapat Ltd. (Poona)

Winayak is now directing two pictures—one a full-length comedy and the other a moving problem-play—"In Search Of Bridegroom" and "Amrit"—respectively.

"In Search Of Bridegroom"—is scheduled for release in Bombay in the month of December. It is a delightfully hilarious photoplay.

Simultaneously with this rollicking comedy is being picturised a great problem-play, "Amrit", in two versions. It portrays in living colours the grim problem of inequality. It attempts to penetrate the cause of all human suffering.

A superb cast with Baburao Pendharkar in the lead and supported by Winayak, Salvi, Meenaxi, Lalita Pawar, Master Vithal, Malvankar, "Amrit" assures to be the rage of the season.

Preparations are also on foot for "Sangam"—a pure romance.

"Narsi Bhagat" Breaks Records

"Narsi Bhagat", Prakash's mighty production has proved a record-breaking picture at Regal Talkies of Ahmedabad, where it enters in 3rd week. The total collections of the 1st week was Rs. 11823 and figures of the 2nd week are Rs. 12449 and it is said that it has surpassed all previous collections hitherto so far cinemas of Ahmedabad are concerned.

In Bombay too "Narsi Bhagat" enters in its 11th week.

"Mala"—the next social hit from Prakash is just ready for release. In "Mala" stars like Rose, Jairaj, Jayant, M. Nazir, Daya Devi, Heera, Munshi Khanjer and that charming girl Baby Kaushalya are there. Mahendra Thakore and P. Jairaj have directed the picture.

Director C. M. Luhar is busy with his new social production. Jyoti of 'Woman' and 'Sanskar' fame has signed a long term contract with Prakash. Prem Adib, Amir Karnataki, Meera of Bombay Talkies fame and Bhudo Advani (of National Studios) also are there.

Perfect Stimulant for manly Vigour!

Keli Cream
EXTERNAL TREATMENT

Rs. 2/- per Phial.

ATANKA NIGRAH PHARMACY

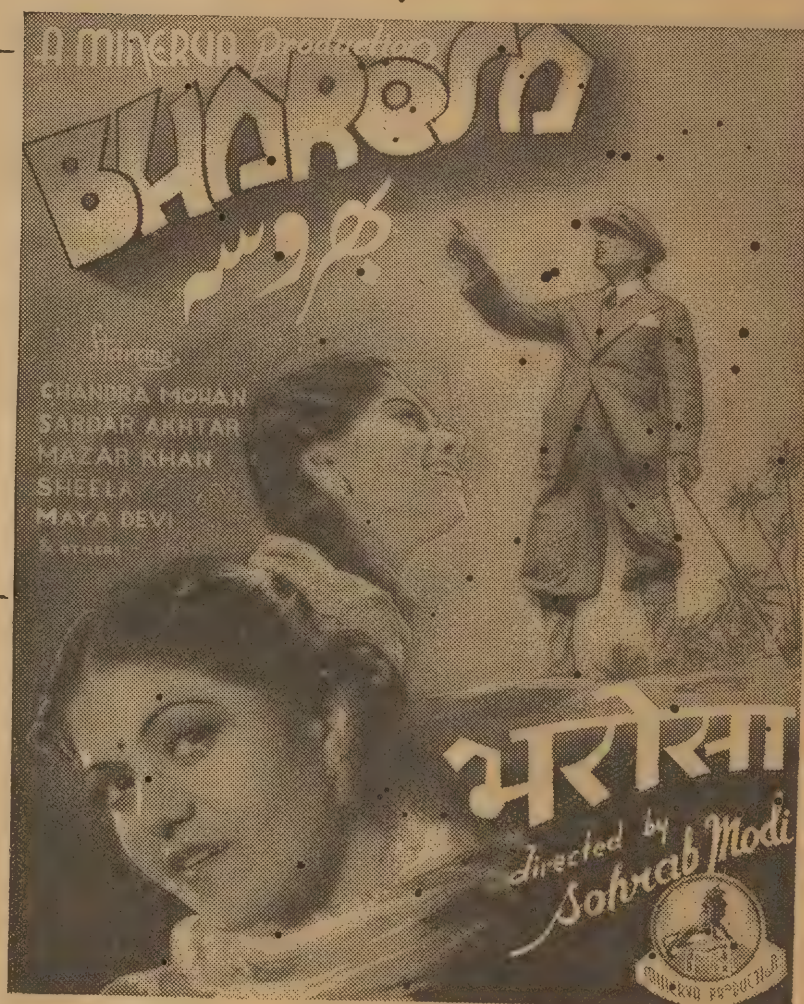
214, Bowbazar Street, Calcutta.

MINERVA'S SOCIAL SCREEN GIFT TO 1940

BHAROSA

A HUMAN STORY OF A SINGLE MAN'S SIN
AND AN ALL SWEEPING RETRIBUTION

Directed by :
SOHRAB MODI



STARS AT THEIR BEST

CHANDRA MOHAN
SARDAR AKHTAR
MAZHAR KHAN
SHEELA
MAYA DEVI
NAVAL
ERUCH TARAPORE

THUNDERING
4th
WEEK

GLORIOUS
4th
WEEK

AT
MINERVA CINEMA

Phone Cal. 887

Daily at — 6-15 & 9-30 P. M.
Sat. Sun & Holidays Matinee at 3 P. M.

Distributors for the Territories of Bengal—
EVERGREEN PICTURES
Esplanade Row East
Calcutta

LEADING THEATRES ALL OVER THE WORLD ARE INSTALLED WITH 'RCA'

"MAGIC
VOICE
OF THE
SCREEN"



"EMBLEM
— OF —
PERFECT
SOUND"

ANNAS

THE WEEKLY STAGE & SCREEN PICTORIAL OF INDIA

ESTD
1929

WADIA MOVIE TONE presents

SADHONA BOSE
A Charming Beauty

in MANMATHA ROY'S

RAJ NARTAKI



— COMING AT —
UTTARA

Direction : **MADHU BOSE** Music : **TIMIRBARAN**

Supported by : Ahindra Choudhury, Jyotiprakash,
Pratima Dasgupta, Bibhuti Ganguli, Priti Mazumdar

Distributors :

LALJI HEMRAJ HARIDAS, 87, Old Chinabazar St., Calcutta

Inland : ONE ANNA.

Friday, December 6, 1940.

Abroad : TWO ANNAS

*Delightful 4th Week
From Fri. 6th Dec.*

RANJIT'S

MUSAFIR

Presenting The King Of
Comedies **CHARLIE** In
The Leading Role— — —

MUSAFIR

With

- KHURSHID
- VASANTI
- ISHVARLAL

AT

NEW CINEMA

170, DHARUMFOLLA ST. CALCUTTA

For Early Presentation

SUDAMA PRODUCTION'S
Dramatic Presentation

SAJNI

Starring

SABITA, PRITHVIRAJ, SNEHALATA
PRADHAN, DATE.

Directed by

BADAMI
COMING AT

Jyoti Cinema

RANJIT MOVITONE'S

PAGAL

Starring : MADHURI, PRITHVIRAJ.

Directed by : KARDAR.

Coming at

NEW CINEMA

MANSATA FILM DISTRIBUTORS

55, EZRA STREET, CALCUTTA.

Phone : Cal. 45 (2 Lines)

194, BARR STREET, RANGOON.

'Gram : Bhimansata.

CERTIFIED WEEKLY CIRCULATION EXCEEDS 13,300 COPIES

ESTD.
1929

Dipali

THE WEEKLY STAGE & SCREEN PICTORIAL OF INDIA

Phone :
B. B. 3253

Office and Press :
123-1, UPPER CIRCULAR ROAD, CALCUTTA.

Gram :
DIPALI

Vol. XII.

Friday, December 6, 1940

No. 47

Our Point of View

OUR BOARD OF EDITORS :

Mr. Chandrasekhar.
Mr. B. K. Chatterjea.
Mr. Oscar A. Fernandes.
Mr. Sudhirendra Sanyal.
Mr. Bankim Ch. Chatterjea.

CONTRIBUTORS PLEASE NOTE :

Full names and addresses of the writer must accompany all articles even if the former are not meant for publication.

Rejected articles are immediately destroyed if they are not accompanied with sufficient postage for return.

OUR BRANCH OFFICES.

DELHI.—24, Daryaganj.

BOMBAY—"Swasthik Court,"
Churchgate Reclamation.

HOLLYWOOD—415, North Edinburgh
Avenue.

LONDON—153, Fleet Street.

KHAN Bahadur G. A. Dossani, one of the leaders of our film industry, recently delivered an illuminating address at the Rotary Club at Jamshedpur. Speaking broadly on the national importance of the Indian film industry the Khan Bahadur significantly pointed out that it had been giving to the Government nearly half-a-crore of rupees every year in different taxes and duties. Since 1929, said the Khan Bahadur, the Government must have received over five crores of rupees from the Indian film industry, not to speak of the previous revenue, which could not be assessed for want of sufficient statistical information. "As against this revenue during all these years," complained the Khan Bahadur with a touch of bitterness in his voice, "the Government has spent exactly Rs. 1,93,900 in appointing the Cinematograph Enquiry Committee in 1927, the report and recommendations of which Committee have been shelved as usual."

THE learned speaker then proceeded to compare the Government's differential treatment in respect of the broadcasting industry and the film industry, in spite of Sir Frank Noyce's

unequivocal assurance on the floor of the Central Legislative Assembly as far back as 1933 to the effect that the Government was prepared to treat the film industry as a whole much in the same way as it had treated the broadcasting industry. The Khan Bahadur quoted figures to expose the hollowness of this lip-sympathy of the Government. The latter had actually obtained a total amount of Rs. 77,83,206 during a period of eight years from 1932 by way of import duties on radio goods. Out of this revenue the Government has spent Rs. 46,36,844 on account of the annual recurring expenses of the All-India Radio, which has been a Governmental liability since 1932. During the same period of eight years the Central Government had received by way of import duties on raw and exposed films only, a part from other sources of revenue, a total revenue of Rs. 92,90,390. And yet, as ruefully remarked by the Khan Bahadur, the Government has not found its way to spend a single pie on the Indian film industry!

ACCORDING to the learned speaker, it is the lack of public opinion that has been responsible for this deplorable situation. Otherwise the Government is quite alive to the importance of

motion pictures in all spheres of national activity. This is evidenced by the mode of work of the Roger Commission, now on a visit to India, which has been making a pictorial record of the industrial possibilities of raw materials available in this country. The recent appointment of a Film Advisory Board to advise the Government on War publicity through the medium of motion pictures also stresses upon the Government's appreciation of the value of the screen as a medium of propaganda. Mr. Desmond Young, Chief Press Advisor to the Government of India, openly recognized the services rendered by films in this respect. Khan Bahadur Dossani hit the nail right on the head when he said: "In spite of this understanding on the part of the Government, it will be seen that when it comes to material assistance, nothing has been done".

IN these circumstances there cannot be a better suggestion than the one the Khan Bahadur himself put forth in his said address: "Now is the time for the Film Industry to get going in the matter of a united front through the medium of public support, because it is only right that the Government being alive to the value of the film will view more favourably any proposal which will keep going the Indian film industry on the road to progress". And it was exactly with this object in view that we agitated for the holding of the second session of the Indian Motion Picture Congress. For no better mode of presenting a united front can be possible for our industry than by doing so in a representative gathering as the Congress. But the wiseacres of our industry seem to think otherwise, and as a result things have been allowed to drift in such a way that the very existence of the industry is threatened today. We commend the illuminating address of Khan Bahadur Dossani to all well-wishers of our industry, as it will give them food for thought for the amelioration of the existing deplorable condition.

The Editor.

From Next Year

EACH COPY OF

DIPALI.

WILL COST YOU

Two Annas

Read Special

Announcement on page 9

Function of Film Criticism Misconceived & Misrepresented

by Afzal Mirza Chaghtai, M.A., LL. B.

Writing under the catchy, but uncertain caption of "Riff-Raff of Film Criticism," in a recent issue of "Amrita Bazar Patrika" Mr. Prabhat K. Sen has, in a self-assumed authoritative tone, tried to define the true purpose of film-criticism. His brief, off-hand treatment of such an important subject is mis-understood, and at the same time wrongly expressed. He, unfortunately, takes only one-sided view of the matter and altogether ignores the other equally important aspect of it. Leaving aside his sarcastic reference—I do not know whether it was personal, too—to the knowledge and experience of a film-critic, I will here deal only with his faulty and incomplete analysis of the functions of film-criticism.

According to him the only duty of a film journalist, who, in our country, is a film-critic, too, should be to dish out superficial filmic matter to his readers, and, thus, to serve as an interesting, though not necessarily useful, link between the motion pictures and the cinema-going public. His opinion of the readers of film-journals is so disappointing that he imagines them to be more than content with, (a) "dazzling photographs, (b) caution in not smattering King's English, and (c) careful printing". With these three magic ingredients a film-journal can reach any heights of success! The readers, he argues, are not interested to know the causes for the success or failure of films. They do not want to know the "technicalities". Certainly they do not; nor any sensible critic or journalist expects them to know these. But most of the readers of film-magazines do

want to know about the factors, that go to make a picture successful and appealing, in non-technical, but intelligent and intelligible language. They do appreciate non-technical exposition of the "technicalities".

The more important and useful aspect of the matter, which Mr. P. K. Sen safely ignores, is, I think, the real function of film-criticism. It is unnecessary to repeat here in details the age-old, but accepted, truism that for the healthy development and advancement of any art constructive and honest criticism are absolutely essential. Film-critics have not only to cater for

the taste of the general reading public, but they have to serve another significant duty of disinterestedly analysing the moving pictures from the technical, artistic, aesthetic and literary point of view. This is, to me, the more important and responsible function of the film-critics, because upon this unprejudiced and honest criticism mostly depends the future development of this new-born art. They should, without any financial and friendly consideration, lay bare the short-comings as well as extol the winning points of our pictures. They should, moreover, suggest improvements, whenever necessary. In this manner they will contribute in no mean measure to the rapid advancement of our films, provided they faithfully perform their self-imposed duties.

To enable a film-critic to do his job creditably, it is incumbent upon him to possess sufficient technical and artistic knowledge of the medium, a cultured mind, a developed aesthetic taste, and a knack at intelligibly expressing what he honestly believes in. But Mr. P. K. Sen thinks otherwise, as he conveniently overlooks this responsible role of the film-critics.

I sincerely hope that the film-critics and the journalists, too, would realise their duties and responsibilities and would try to discharge them honestly and faithfully, to the wholesome development of this industry in our country.



Durga Khote in Atre Pictures
"Charnoki Dasi".

THE STORY OF AN IMMORTAL FRIENDSHIP

PRABHAT'S
FORTHCOMING SOCIAL

PADOSI

Directed by
V. SHANTARAM

Starring :

ANIS, SHANTA MAZUMDAR,
LAXMI BAI, LAJAVANTI,
SUMITRA, JAGIRDAR,
MAZHAR KHAN,
KASSHYAP, RADHAKISSAN,
BALWANT SINGH,
VASANT THENGDI,
BALAKRAM, GOPAL.

FRIENDSHIP.....

...IS LIKE PHOSPHORUS

IT SHINES BRIGHTEST
WHEN ALL IS DARK

PADOSI

REMEMBER
IF IT'S PRABHAT
IT'S GREAT !

COMING . . .
. SOON

WATCH FOR ITS
RELEASE DATE !



For Bookings :
KAPURCHAND Ltd.
39, Bentinck St., CALCUTTA

AND THEN WATCH FOR PRABHAT'S

NEXT DEVOTIONAL
OFFERING

SAKHU BAI

Directed by
DAMLE & FATEHLAL

&

THE GIGANTIC
PICTURE

OMAR KHAYYAM

Directed by
V. SHANTARAM

Uday Shanker The Great Artist And Master of Classical Dances

by Pratap Narayan Sharma

It is only the other day while I was on a trip to Almora with some of my friends, I happened to see the famous "Uday Shanker India Culture Centre". It is situated on a hill side in the foot of Himalayas. The place is called Ranidhara which has mountain beauty and sublimity around it. In fact, the place is worthy of such an Institute. The charming mountainous atmosphere of the place attracted Uday-Shanker so much so that he chose this place for his work. Among the beautiful sceneries of the Himalayas, which Nature provides there, Uday Shanker carries on his work, the work of an 'Artist', away from the din and bustle of the city life of Almora. As already said, the place abounds in natural sceneries, on one side are the black cliffs and on the other the green vegetation enveloping the place.

Academy :

At a distance of about half-a-mile from this place is situated "Simtola" where Uday Shanker has been granted about 100 acres of land by the Government, for his academy. A large spacious studio has been constructed, which may accomodate as many as 400 audience at a time. This Dancing Studio, as it is called, has been constructed on modern scientific lines. It is said that such a good hall can not be found in the

whole of the Garwal and Kumaun division.

Studio :

This studio has different departments for different purposes in it. For instance, music department is different from other departments. Though at present this department is not wholly furnished, but it is quite sufficient for the present needs. Here, in this department various kinds of Indian Musical Instruments are to be found arranged neatly in various almirahts. I was told that these instruments have been largely made by the professors and students of the academy.

Library :

The Library is also, a well-equipped one. I was told that in addition to many Indian journals the academy is supplied with foreign journals also, though at present, due to the war, they have been reduced to a few in number. These foreign journals have proved to be very helpful to the academy and its students.

Lodging :

The students, both boys and girls, were seen playing different kinds of games both outdoor and in-doors. The best of all is the arrangement which is done for the boys and girls residing there. They are provided with every possible facility and there had never been any complaints about the



Uday Shanker.

managements. Though in such a refreshing and healthy climate no body is expected to fall ill, but as a precautionary measure, the best kind of medical treatment is available there.

Artists :

Besides Uday Shanker, the academy contains a number of male and female artists, of whom Mademoiselle Simkie, the bewitching French personality, Zohra and Uzra are worth mentioning. Besides these, Guru Shankeran Namboodry, who is a master artist and Shri Vishnu Das Shirali who is trying his best for the betterment of Indian Dances, are also there in the staff of the academy. All the students of both sexes live there as members of a big family, without any differentiation of sex, class or creed. It is in fact an ideal academy which stands for a noble cause.

Dances :

The most important dances in which these artists have been successful

so far are the dances on the Kathakali technique of South India. Recently, Shankar toured India with his team of dancers and exhibited these to the public. The warm reception accorded to his party shows the success of Uday Shankar. The public evinced a great interest in him and his dances. Of course, there are some dances which are not very clear to the general public who have not been able to appreciate them to the full. But as we all know being a new idea, it is a novel thing for them and the time is fast approaching when the people will appreciate these more than any other stage shows.

Some Popular Dances :

"The Hunter and the Wife Dance" :

This dance seems to be a bit difficult one as its success largely depends on the change of expression on the face. The story depicts a hunter going on hunting and then returning home with a good bag after hunting for the whole day. He is welcomed by his wife at the home. The background sceneries, the forests, the wild animals, the scenes of hunting, the shooting of arrows at the wild animals, are exhibited in a very novel style by the dancers. The dancers by the expressions on their face and rhythmical movements of the various parts of the

body, successfully picture the dance before the audience.

Next comes the "Kamadeo" dance, which is performed by a troupe of dancers. The background music is playing side by side. Kamadeo is asked by Indra to shake the firm will of God Shiva, so that he would marry again and a son would be born to him who would be able to defeat the Demon king. On the stage Kamadeo is seen dancing in a very happy mood, when Indra comes and commands him to the above effect. The God of Love departs and takes leave from his wife to the new errand. Parvati accompanied by her mates approaches Shiva who is doing penance in a garden with a garland in her hands. She worships Shiva. On this occasion Kamadeo hastens to the place and shoots arrows of love at Shiva. Shiva becomes very angry and burns him to ashes by his third eye.

One of the most charming dances which has been greatly appreciated by the public is the "Snanam Dance". In this three damsels go to a tank for taking a bath. Zohra, Ugra and Simkie are the three characters. The taking of bath, the drying of hairs etc. are beautifully represented by the different rhythmical movements of the limbs and the body. The different jerks given to the body, accompanied by music, gives a nice demonstration at the stage. The "Peacock Dance", the "Nirasa Nritya" the "Ras Leela" etc. are some of the other popular dances.

NOTICE TO SUBSCRIBERS

Subscribers, whose term expires in December 1940, are respectfully requested to send their Annual Subscription of Rs. 6/- to reach this Office by the 15th December positively, else the despatch of our Anniversary Number may be withheld or delayed as the case may be.

Those who are unwilling to renew their subscriptions are also requested to please intimate their wishes by the aforesaid date without fail.

Dipali is not sent per V.P.P. As such, it is desirable that the subscriptions are sent by Money Order or by Crossed Indian Postal Orders. Subscribers are particularly requested to mention the Subscriber Number in the Money Order Coupons and the New Subscribers should invariably mention "New Subscriber" in Money Order Coupon or in the correspondence.

General Manager,

DIPALI

FREE !! Gold Talisman (Govt. Registered) given by a sage in the palace of Maharaja of Tipperah. Infallibly cures any disease and fulfils all desires.

SHAKTI BHANDAR (Estd. 1928)

P. O. Auliabad (Sylhet). ASSAM.

VOICE from HOLLYWOOD

by JEANETTE REX
Our Hollywood Representative

Automatic Kissing Machine

Designed by Max Factor, Jr., noted Hollywood beauty specialist, an automatic kissing machine now established in the laboratories of his famous makeup studios here, is in actuality a mechanical device to prove a quick test of relative powers of adherence contained in almost countless number of pigment materials which are chemically suitable for lipsticks.

This automatic device's main concern is whether or not, to what degree, this particular lipstick will retain its outer color surface, or whether it will transfer a portion of it to any surface with which it may come in contact.....in other words, other lips.

Hollywood New Ideas

Which brings to mind other new ideas about the Hollywood studios. On the set of "Anne of the Windy Poplars", the special-effects man Jack Lannan shows us a new way to make snow fly. He uses stationary tubs on the ground, places 8-inch metal tubes 40 feet long into the tubs filled with ground snow, (in reality white corn-flakes), and by means of compressed air pressure the snow is sucked aloft and scattered. Old technique would have meant the erection of 40 ft.

scaffolds with men operating tilt-tubs filled with snow, throwing it at certain intervals. Too, the new snow melts when stepped on.

Studio Made "Lead"

Did you see "The Hunchback of Notre Dame?" It was the same Jack Lannan who conceived the ingredients of the "molten lead" which fell on the mob and burned them. It was nothing more than cold-water paste with ammonia in it. Muratic acid spread on paving which was heated by underground steam pipes, conspired with the ammonia to smoke as the "lead" hit the ground. In the silent "Hunchback of Notre Dame" the cost of certain acids to produce this effect was \$30,000. The new technique cost \$3,000.

Every day new ideas are used in the Hollywood studios to supplant the old. Modern methods usually speak economy, a factor which is not to be overlooked during stringent times.

New Columbia Release

Columbia Studios' much awaited film, "The Howards of Virginia" has just been previewed here to most enthusiastic and interested audience. Adapted from one of America's best

SPECIAL NOTICE.

To Our Readers.

On account of the growing price, dearth of Paper, Ink and all Printing Materials and consequently exhorbitant cost of Production we are constrained to raise the price of DIPALI (both Bengalee and English) from ONE ANNA to TWO ANNAS a copy from January 1941.

The bulk, contents, illustrations will be substantially increased and the general get-up of the Papers will also undergo a thorough overhaul.

The rates of subscription are as follows :—

(Inland.)

Yearly subscription ...	Rs. 6/-
½ Yearly ...	Rs. 3/8/-
Quarterly ...	Rs. 2/-

Post Paid

Specimen Copy ...	ten Pice.
-------------------	-----------

(In Burma.)

Yearly subscription ...	Rs. 2/-
½ Yearly subscription ...	Rs. 5/-
Quarterly ...	Rs. 3/-

Post Paid

Single Copy ...	Three Annas.
Specimen Copy ...	Four Annas.

(-Abroad)

Yearly subscription ...	Rs. 10/-
Single Copy ...	Four Annas.
Specimen Copy ...	Five Annas.

Quarterly subscribers are booked from 1st. January to 31st March ; 1st. April to 30th June ; 1st. July to 30th September and 1st. October to 31st December.

selling novels, "The Tree of Liberty", it is a page from the history of young America, showing the early days when internal conflicts and struggle went to make up the democracy that we enjoy today.

Cary Grant plays the role of one of those early pioneers, loud of voice and passionate in his love of justice. He comes from the poor backwoods country to marry the daughter of a wealthy land-owner, played by Martha Scott. It is the old story of the common folk against the ruling classes, a problem that will probably never be erased from the human scene.

"The Howards of Virginia" is truly an American picture, showing the history of a country which in its early

days was not so different than the pioneering days of other countries.

We recommend this picture for the patron who enjoys history and goes to motion pictures more for their educational and informative angles. For the one who seeks light comedy, singing and dancing, we might suggest R. K. O.'s "Dance Girl, Dance," or "My Love Came Back" both highly entertaining.

A War Thriller

"Foreign Correspondent" is a must-see picture just previewed here. It seems altogether too long since we viewed a picture that had us holding on to the edge of the seat, laughing and crying at the same time. Director Alfred Hitchcock has taken the recipe

for a box-office success and used some of his excellent suspense tricks as a mixing ingredient.

Joel McCrea plays the role of the newspaper correspondent who is sent to Europe to get story material for the front page of a New York newspaper. He becomes involved in political intrigue and scandal and barely escapes with his life.

We guarantee an evening filled with more thrills than you have had in many a day, and you travel from America to Holland to Paris to London to get this excitement.

Producer Walter Wanger who has produced such smash hits as "Stagecoach", "Tradewinds", "Algiers" and "Eternally Yours" may add "Foreign Correspondent."

Awaiting Early Release

NATIONAL STUDIOS'

Second Super Social

CHHOTI BAHU

(SANSKAR)

A drama portraying how suspicion creates havoc in every Indian home

Direction : VIRENDRA C. DESAI.

Starring : Rose, Harish, Jyoti,
Bhudo Advani, Wahidan
and others

Coming
RADHIKA

NEXT TO FOLLOW

DIRECTOR

A. R. KARDAR'S

POOJA

The Story of a woman who thirsted for motherhood which eluded her

Starring :

SARDAR AKHTAR & SITARA

with :

JYOTI & ZAHUR RAZA

Distributors :

DOSSANI FILM CORPORATION

60, Bentinck Street, Calcutta.

Coming

MAN

FROM THE TOLLYWOOD WINDOW

by Peeping Tom

New Theatres' latest and novel screen entertainment, now running at 'Rupabani', presents Kanan and Pahari as the pair of love-dove whose individual selves remained unaltered, even though the contents of an entire theatrical wardrobe had to be exhausted to effect their disguise!

This sparkling drama of stage-life is undoubtedly a bold and novel departure from the beaten track.

A detailed review of this enthralling photoplay will be published next week.

Last week, Director P. C. Barua favoured me with a friendly call and I gathered from this gentleman, that the recent announcement lately published in various local journals, regarding his supposed release from the existing contract of Mr. Daryani, is neither correct nor confirmed.

Since he is forbidden to direct any picture for any other concern other than N. T., Director Barua has decided to stick to the role of an actor, discarding the directorial robe, in favour of some one, willing to act as his under-study.

Every attempt is being made to present Kamala Talkies' long-awaited

screen-romance at Sree Cinema next week.

Ahindra Chaudhury, Chandravati and Dhiraj Bhattacharjee are the stellar attractions.

The story from the pen of the young director gives a new twist in stereotyped romancing, and the dramatic situations conceived and utilized by this resourceful youngman, supply the fabric with which the whole thing is built.

The selection of players in the cast is a sure-fire assurance of a popular box-office.

Sreelekha Mukherjee, an educated and accomplished society girl, whose dramatic debut in Director Modhu Bose's prize-winner, 'Abhinaya', was hailed with praises and compliments, is happily cast in Director Hem Chunder's latest screen-vehicle, now under production at New Theatres' main-studio.

Miss Mukherjee is to me a pleasing picture of culture and refinement. Under Hem Chunder's guidance, she will come out at the height of her form. Sreelekha lends a brilliant support to the renowned character-actress, Miss

Chandravati, along with Sreemati Bharati of 'Doctor's fame.

After the happy termination of his significant role in Wadia's 'Raj-Nariki', Bengal's noted character-actor Ahindra Chaudhuri had set out for a South Indian tour, with Mrs. Chaudhuri. For the first time after many years, Chaudhuri had this unique chance of relaxation, the memory of which he says in his recent letter to me, is dearer than the thought of the most successful drama he has staged so far!

Mr. and Mrs. Manmatha Roy, whose kind hospitality I had the chance of enjoying a fortnight ago, will be shortly following Ahindra, along the same route and plan.

Jyoti Bhattacharjee, who is now busy finishing exteriors with Sadhona Bose at Bombay, will be back to join New Theatres on the 25th of this month.

BIRTH STOP 'Sexolin'—Safest, Sures and Simplest—Rs. 2/8/-
REMENSTRUATION—"Regulator"
 (Govt. Regd.) instantly reopens any nature of stopped menstruation (for 4/5 months even) and cause immediate delivery most safely and easily in critical, undesirable and difficult pregnancy. 100% success guaranteed. Price Rs. 3/12/-, P. P. Extra.
GANGA PROSAD LABORATORY.
 (Estd. 1872) Deptt. 50, Dacca, (Bengal)

Think of a Block that can reproduce a picture—a portrait or a landscape, a technical photograph or a wash-drawing, an oil painting or any design, with all intricacies & fineness---as clearly as the original.

That's What We Do!

The Most Modern PLANTS & MACHINERIES

Are always at our disposal to assist us in producing *Quality Works* within the least possible time :

All Our Workers

Are skilled thorough and everywhere their

HANDWORKS

Are to the finest perfection

All these Guarantee the Best Works & the High Grade Craftsmanship

Compare our reproduction with the original---you find the tip light is there, high lights clean, halftone clear & depth retained.

That is the Ultimate in Block Making!

Until you get a trial block done by us you will never know the greatest value in reproduction that we offer.

PHONE : B. B. 3962

GRAM : 'MEZZOTINT'

Bharat Phototype Studio

PHOTO ENGRAVERS, DESIGNERS, ART PRINTERS & PRESENTATION CARD MANUFACTURERS

72-1, COLLEGE STREET

CALCUTTA



RONALD. COLMAN

The famous Dr. Arrowsmith of the screen returns after a long absence with a very lucky partner—who is no other than Ginger Rogers in the present case. Their newest co-starring vehicle has also been appropriately named "Lucky Partners", which is RKO-Radio's Christmas attraction in this city.





FAY WRAY THEN AND NOW: Here's one of the screen's prettiest stars in two phases of her career. As the victim of a giant marauding ape in the sensational "King Kong" she is shown at left. At right she is in the natty attire of the spirited topical drama "Wildcat Bus," now current.



JANKI DASS, famous international racing cyclist, will make his screen debut in Pancholi Pictures' first Hindi film, "Khazanchi"



THE HARDY FAMILY again scores a hit in M-G-M's "Andy Hardy Meets Debutante", which features all your old favourites plus Judy Garland.



A CANDID CAMERA SHOT of Charlie Chaplin and wife Paulette Goddard on one of their recent vacations.

NEW
costu



ROSE, one of India's most promising stars, will shortly be seen in National Studios' forthcoming social film, "Sanskar" or "Chhoti Bahu".



"BUSMAN'S HOLIDAY" is the name of the new M-G-M British production which co-stars Robert Montgomery and Constance Cummings.



LAMOUR FILM—Director Louis King finally inspecting the me and make-up of Dorothy Lamour before shooting a new sequence of Paramount's "Moon Over Burma".



VISHNUPANT PAGNIS caught in a characteristic pose in Prakash's devotional epic, "Narsi Bhagat".

DIPALI

December 6, 1940



ANN MORRISS

Loveliness personified, it is starlets like Miss Morriss who whets the appetite of picturegoers for films.

PRE-RELEASE REVIEWS

by EMBEE

South Of Pago Pago

At the Elite, with Victor McLaglen, Jon Hall, Frances Farmer, Olympe Bradna, Gene Lockhart and others. A United Artists picture, produced by Edward Small and directed by Alfred E. Green

The picture portrays the villainy of a white man whose greed caused havoc in a peaceful South Seas island and brought to grief a true son of the soil. Bucko Larson sailed down the China Sea with the one intention of getting rich by amassing rare pearls that were to be found south of Pago Pago. His companion was a cafe girl named Ruby Taylor, whose misfortune had made her bitter against the world.

On reaching his destination, Larson proceeded to trick the natives to dive for him, which brought him face to face with Kehane, youthful son of the island chief who had the welfare of his happy innocent people at heart. Larson used Ruby's charms as a bait for the young Tahitian, who fell for her like a log. The latter's infatuation for the white girl made him forget his native fiancée, and Larson made Ruby marry the boy and arranged for their honey-moon idyl on a near-by island, so that he might carry out without any opposition his nefarious plans to exploit the native pearl divers.

In an exciting finale Kehane woke up to the real intentions of Larson, and the picture reaches a whirlwind speed when Ruby Taylor made amends for her treachery. The last fight scene between Kehane and Larson furnishes a climax of unforgettable power and tempo.

Victor McLaglen finds the role of Larson quite to his liking and walks through it with ease. His partner in the shady business is played by Frances Farmer, who brings to bear a good deal of sincerity in her work. Jon Hall (of "The Hurricane" fame) is ideally cast as Kehane and his performance is marked by both charm and naturalness. Olympe Bradna makes a convincing island sweetheart for him. The supporting cast is well-selected. The idyllic scenes of romance provide the highlight of the picture, which dishes out entertainment with a capital E.

Dance, Girl, Dance

At the New Empire, with Maureen O'Hara, Louis Hayward, Ralph Bellamy, Lucille Ball, Virginia Field and others. An RKO-Radio picture, directed by Dorothy Arzner.

No one had to look at Judy O'Brien twice to know she was a girl who was used to having the odds stacked against her and who accepted



Maureen O'Hara will be seen this week in "Dance Girl, Dance."

it as her due but not without a battle. She was a dancer by profession, but money was not her only goal; she danced for the sheer love of motion. But her financial condition kept her tied to cheap cafes and night clubs while her soul craved for higher things like ballets.

With Bubbles, however, it was different. She danced for the looks in men's eyes. She had plenty of "Oomph" and she knew how to use it on men. So she was never in want of a job. Bubbles got for Judy a job to act as her second fiddle in a strip-tease act. But the arrangement ended up in a fight between the two. For Bubbles tricked a man into marrying her while he was really in love with his recently-divorced wife.

Judy was thrown out of employment again. And this brought her face to face with her destiny in the person of Steven Adams. For he was the man who made and unmade stars so far as

ballet in America was concerned. It was through him dancers came to Carnegie Hall, to the Metropolitan itself. He told Judy: "You've had your way long enough. From now on you're going to listen to me. You happen to have been born with more than any dancer I've got and you know less. Now I'm going to teach you what I know." The rest of the story can be easily imagined by our readers.

Maureen O'Hara justifies her selection in the stellar role by turning in a scintillating performance. Ralph Bellamy makes a dependable Steven, while Lucille Ball makes quite a hit in the role of Bubbles. Louis Hayward, Virginia Field and Maurice Moscovitch stand out prominently from the supporting cast.

City For Conquest

At the Metro, with James Cagney, Ann Sheridan, J. Arthur Kennedy, Donald Crisp, Anthony Quinn and others. A Warner Brothers picture, directed by Anatole Litvak.

The great buildings and the thousand lights made New York a city for conquest. But it had its other face too—its filth and its slums, where weary humanity crowded together, crawling like a million ants, fighting, biting, trampling all over each other, gasping for air, for life, for a foot-hold on the ladder up.

Danny and Peggy grew up in this other side of New York. From their first adolescence they considered themselves to be engaged to each other. Danny was a truck driver who had ambitions of becoming

a prize-fighter, while Peggy dreamed of becoming a great dancer—one day. She followed blindly whenever the spirit of the dance beckoned, no matter if it broke her heart and the heart of the boy who loved her.

And so it was. As soon as chance presented itself to Peggy to appear on the professional stage, she at once grabbed it and left town with another man—her dancing partner on the stage. Danny had already been training himself for the ring and had made a name



Mary Martin sings gloriously in "Rhythm on the River."

by fighting small fries of the boxing world. Peggy's departure made him hanker for the championship crown. That would make Peggy come back—he thought.

But everything turned the other way. Danny lost the big fight as well as his eyesight for a foul trick his rival played on him. Peggy however came back—not a triumphant star of the stage although. She also had fought,

but got licked. But none minded their respective misfortune any more, for their heart became rich by getting each other.

James Cagney makes Danny a real living character, whose love for his music-dreaming brother and dance-crazy sweet-heart finds full play in the drama of the picture. Ann Sheridan successfully plays the role of Peggy and dances charmingly. J. Arthur Kennedy as Danny's brother, Anthony Quinn as Peggy's dancing partner and Elia Kazan as the Italian boy who grew up into a big gangster furnish competent support to the stars.

Rhythm On The River

At the Lighthouse, with Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant, Charlie Grapewin and others. A Paramount picture, directed by Victor Schertzinger.

Oliver Courtney is a famed composer of song-hits who has gone stale but who keeps up his prestige and position by hiring a "ghost" composer, Bob Summers. When Oliver and his assistant Starbuck want to put him under contract, he leaves. So they send for Cherry Lane, a choir singer, in his place, who has been sending him poems. When Cherry comes to Oliver's place she and Bob take the same elevator quite unknown to each other. After many embarrassing as well as hilarious situations they come to know all about each other and discover that they are in love. How Bob establishes himself as a composer forms the rest of the story.

The role of Bob Summers fits

An Excellent Documentary Film

"School for Soldiers". Depicts Life at Indian Military Academy.

"School for Soldiers" is a short documentary film, made on location at the Indian Military Academy, Dehra Dun. It gives a comprehensive picture of the training which candidates for the King's Commission (Emergency Commission) are undergoing during war time. This film is in English, Hindustani, Tamil, Telugu and Bengali, and was planned and directed by Mr. Edward J. Fielden of the J. Walter Thompson Company, the producers. The film opens with shots of the mountains surrounding the Dun valley, giving an indication of the historical and geographical associations of the site on which the "School for Soldiers" is built. The finely wrought gates of the Indian Military Academy swing open with the Chetwode Hall in the background and we are introduced to the early morning exercises of the Cadets under training. They are doubling out of their quarters towards the Armoury,

Bing Crosby like a glove. He and Mary Martin (Cherry) give delightful performances and sing a number of pretty tunes. Basil Rathbone successfully plays a different type of role in Oliver Courtney. Oscar Levant as Starbuck contributes substantially to the mirth and amusement of the picture.

It is quite an enjoyable picture and Crosby fans should not miss it.

where rifles are taken in readiness for parade. As the camera follows the young men on to the parade ground it swings down the line showing us the all-India character of the gentlemen under training for commissions. Bengal, the Punjab, Sind, Maharashtra, the N. W. F. P., the Sikhs, Hyderabad, and Madras are successively portrayed in the front rank.

The next evolution which we see is the use of the special Anti-Aircraft magazine rifle from its swivelling tripod. Then the Anti-Tank rifle is shown in action, and the system whereby every Cadet carries a number for distinguishing purposes.

The next sequence deals with trench-digging, with the grim realism of a gas attack introduced into the shots. It is made clear how every Officer must first learn the Army tradition that he may only give such commands as he can carry out himself. An exciting series of shots showing a patrol manoeuvre is next shown. The opposing scouts are pictured in action against each other and the sequence closes as the leader of one of the patrols falls shot.

The work at the Indian Military Academy is not confined to outdoor exercises: there is a good deal of study carried on in its spacious lecture rooms, and the first of these classes which is shown is a Tactics lecture, made practical with an ingenious relief map built up on the floor. Compass and map-reading training are glimpsed as we close this sequence.



REHEARSAL FOR WAR—An Indian Officer-cadet of the Dehra Dun Military Academy in the battle-armor of to-day. From J. W. T.'s production, "School For Soldiers".

The instruction given on motor transport is pictured with Cadets working round the sectioned model of an internal combustion engine. Another lecture room, the library, the mess room (where caste is abrogated, since officers cannot be distinguished with different diets while at active service) are the next parts of the life into which camera takes us.

The commandant is shown at work and then the main Assembly Hall of the Academy where the banners are hung and where the inspiring words of Field Marshall Sir Philip Chetwode when he opened the Academy:

The safety, honour and welfare of your country come first, always and every time.

The honour, welfare and comfort of the men you command come next.

Your own ease comfort and safety come last, always and every time.

are engraved on a panel. The film enters its last phase with a series of short sequences showing physical training, equitation, after-dinner billiards, and boxing. Last of all the Regimental Sergeant Major is shown putting the young gentlemen through their paces on the parade ground and his warm appreciation of their qualities—despite his military comments—are the words which close the film:

"These young gentlemen are as fine a lot of lads as I ever had to drill, Sir. They'll make officers second to none in any Army in the world!"

Current Picture Comments

PYAR or NEXT TO GOD

A Vishnu Cinetone picture, directed by Dhirubhai Desai. Featuring Meher Sultana, Rajkumari, Prakash, Khalil, Samson and others. Now showing at Empire.

Ninus, the King of Persia had everything but a child. His friends including the Queen entreated him to marry again. But Zophirus, the queen's brother was against it because he coveted the throne.

Ninus married Samira. Zophirus in despair tried to poison the king. But when it was detected Zophirus convinced the king that the poison has been administered by the son of his arch enemy, the faithful commander-in-chief, Onus. In a frenzy of rage the king ordered the youth to drink the poison then and there. Mad with grief Onus swore to avenge the death of his son and became an outlaw.

After a year Samira gave birth to a child, but before anybody could know about it Zophirus with the help of the nurse in attendance managed to throw away the new born in a river and placed a monkey by the unconscious Samira's side. Bitterly disappointed as well as enraged at this, the king threw her in a dungeon.

This royal baby was picked up by Onus who brought him up as Syrus. When Syrus grew up to a fine young man Onus tried to use him as his

accomplice for revenge. One day Syrus went to kill the king, he was arrested and the king ordered him to be hanged. Then he was informed by Onus that Syrus was his son. What happens next forms the most thrilling finale on the screen.

The story as unfurled on the screen is workmanlike without any flash of brilliance. The director has always kept an eye on the general audience and he is successful in satisfying them to some extent by introducing stunts, thrills, love, hatred, jealousy, mother love, vengeance and all those sentimental things.

Meher Sultana as the unfortunate Samira is very good, specially the latter part of her role borders on the marvelous. Khalil as Ninus is not much of a success. Prakash as Syrus seems to be ill-at-ease and his face is a permanent handicap in playing a hero's role. Rajkumari as Luciana is quite good. Samson gives a very convincing performance as the villain, Zophirus. Anwari gives a pathetic portrayal in the role of Sosana, the former queen.

Music direction is good. Sets are gorgeous. Recording is faulty at places and the photography seems to suffer for bad processing.

In conclusion we like to say that "Pyar" will please a certain section of the picturegoers who like thrilling stories.

—Avimanyu.

News of the week

Kapurchand Limited

It is learnt that not being satisfied with the exploitation of their pictures in Burma they have now made arrangements in collaboration with the Mansata Film Distributors to convert the "Royal Talkies", Rangoon, as the exclusive release house for Kapurchand and Mansata Pictures on and from March 1941. It will be renovated and redecorated on the modern style before the pictures are released under the new arrangement.

"Bandhan", a Bombay Talkies picture which is under their distribution is reported to have done a record business at the Paradise

Cinema where four weeks' collection amounted to Rs. 34, 871-5-0 nett. The picture is now showing here in its sixth week.

Barua on the News Again

The arrangement which was going on between him and New Theatres regarding the production of "Matri-Sneha" at the latter studio has finally failed. The latest report says that he is debarred from directing or producing any picture for the year 1941, according to his contract with Mr. K. S. Daryani. So he will only play in a picture, which will be produced in a certain studio under the direction of Chhobi Ghosal.

"Thikadar" at Chitra

Shree Bhafat Lakshmi's "Thikadar"

maintains its smooth run by stepping into the 5th week at Chitra from today.

Rich in music and melody and superb in acting, "Thikadar" offers a fine array of celebrities including Durgadas, Jiban, Renuka Roy and Tulsi Lahiri on its cast.

"Musafir" at New Cinema

In Noor Muhammad 'Charlie,' we have a versatile comedian, who in his latest triumph "Musafir," keeps the ball of fun rolling throughout at New Cinema. The picture steps into its 4th week.

An Art Exhibition

Messrs. Burmah Shell has sponsored an Art Exhibition at the Government School of Arts, Chowringhee, Calcutta,

Now on its
forward march for the
5th WEEK

SREE BHARAT LAKSHMI'S
UNFORGETTABLE ACHIEVEMENT
THIKADAR

at
CHITRA

Phone : B.B. 1133

Directed by : PROFULLA ROY.

Played by : DURGADAS, RENUKA,

JIBAN, CHITRA & RABI ROY!

NEW THEATRES' NEWEST
FILM IN HINDUSTHANI



COMING SHORTLY

HAR-JEET

A novel entertainment with a new twist

Directed by : AMAR MULLICK

with KANAN, PAHARI,
NAWAB & NEMO.

which will commence from 24th February and terminate on 8th March 1941. Entries are accepted at Government School of Arts between 1st and 15th February. There are several sections of art which include Outdoor, Lettering, Decorative Art, Textile Industry Design, Package Design and Juvenile. There are three prizes for each section: 1st prize Rs. 250/-, 2nd prize Rs. 100/- and 3rd prize Rs. 50/-. In addition Burmah-Shell will present a prize of Rs. 500/- for the best exhibit.

Further particulars are available from Burmah-Shell on enquiry.

"Abhinetri" At Rupabani

"Abhinetri", New Theatres' latest picture in Bengali has been released at Rupabani last week. We have seen the picture but on account of too much pressure on our space we had to withhold our review till next week.

Ratan Bai Gets A Decree

Miss Ratan Bai, the well-known Star of Indian screen, is reported to have got a decree for Rs. 16,550 in a suit filed by her against Khan Bahadur Ardeshir Irani, Proprietor of the now defunct Imperial Film Co. for the realisation of her dues from the Bombay High Court. It is also reported that Khan Bahadur has already applied for insolvency.

Daryani Gives A Dinner

On the eve of his departure from Calcutta Mr. K. S. Daryani met the local Press at a dinner on Wednesday last at his own residence. The members of the party included Messrs N. K. Ghosh (A. B. Parika), S. Mojumdar (Hindustan Standard), S. M. Bagde (Advance), P. Dutt (Batayan), S. Banerjee (Cinema Times), Sagarmoy Dutt (Ananda Bazar), Ajit Prasad (Rupabani, Delhi), B. K. Chatterjea and Chandrasekhar (Dipali).

YOUR CORNER

"WOMAN" TITLE CONTEST

The Editor, "Dipali"

Dear Sir,

I think, it is known to you and all the cinemagoers that in last September the Minerva Cinema of Calcutta announced a little competition in connexion with the film—"Woman". I competed in the said competition. After the declaration of the name of the prize-winner, I went to the manager of the above Cinema and Mr. G. A. Dossani of Messrs. Dossani Film Corporation to know the selected titles, but both the gentlemen requested me to see Mr. J. Banerjee, the Publicity Manager of the Minerva Cinema. I then went to Mr. Banerjee and he said, "I am not bound to tell you the selected titles". What does he mean by that? What is the difficulty in telling the titles to the competitors? Is there any foul play?

However, I request the parties concerned to publish the selected titles in all the papers in no time.

Yours sincerely,
Bimal Chatterjee,
S. G. G. Road,
Dhakuria—P. O.,
24 Parganas.

CARTOONS IN INDIA

The Editor, Dipali,

Dear Sir,

It is a matter of deep regret that our producers who invest a lot of

capital in film production have not as yet realised the importance and necessity of producing cartoons and short films dealing with subjects of topical interest. Their educative value is immense and as side attractions their value can never be over-estimated.

Since a long time cartoons have been produced in countries like America, Britain and Germany. It is sad to say that India has not cared to follow their lead. Some six years back New Theatres started with a cartoon which was only tolerable. Prabhat was the next to follow and the result was worse. Bhavnani's 'Lafanga Langoor' was something. Then sprang the much-advertised young artistes and Aziz produced the 'Bamboo' cartoon which was good to some extent in animation and direction. I liked this cartoon and held great hope in this man—but alas, he was not heard producing a second one after that, why so? Do they entail heavy expenditure, require elaborate scenarios or highly paid artistes; nothing of this sort as far as I can say. With a limited capital only and clever production methods our film magnates can easily produce good cartoons and earn tempting returns.

Every foreign film is shown with a cartoon and it is a fact that we enjoy them. Will we not enjoy it more if we

were to witness a cartoon in our own language. Certainly we will. We should be proud of men like Niranjan Paul for producing short reels and Aziz for cartoons and it is time our producers should lend a helping hand to these geniuses at-least for the sake of our industry which is full of possibilities. I would at the same

time desire the producers to move with the changing times and keep pace with it so that the industry and they themselves may be mutually benefitted.

Yours faithfully,

Ram Gopal Sethi.

3. Garri Khatta.

Karachi.

CALCUTTA'S BEST WINTER SHOW LAKE MELA

FETE & CARNIVAL

AT

THE DHAKURIA LAKE

On 13th, 14th & 15th December

(2 P.M. TO 2 A.M.)

Under The Distinguished Patronage Of The
LADY MARY HERBERT

in aid of War Fund

A FULL WEEK-END'S ENTERTAINMENT
FOR ONE and ALL.

SIDE SHOWS:

Casino	HARDER'S CARNIVAL	Motor Boating
Roulette	Giant's Wheel	Horse Racing
Crown and Anchor	Merry-Go-Round	Oriental Dancing
Continuous	Seaplane	Fire Works.
Dancing	Miniature Railway	Indian Catering
The Fortune Maker	Goats and Pony To Ride	and many others.
and many others.	Fire and Smoke Diving	
	Rope Walking Etc.	

Firpos Dinner At Rs. 3/8 Only.

Auction of the perfect working model of "War-spite" made by
Commander Cresswell

Entrance.
Daily : Re. 1/-

Admission to Mela only.
Annas Eight only.
Children Half Price.

Car Park.
Daily : Re. 1/-

Major G. H. Cook,
Secretary.
Hastings House,
Phone : Alipore 366.

← Full Particulars from →

B. C. MULLICK,
Publicity Officer.
Phone Office : South 2300
Res. Alipore 276.

Indian Studio Notes

New Theatres Ltd.

How long a man can resist, however strong he might be, the temptations of an artfully bewitching seductress?

In the eventful life of 'Nartaki' Rupkumari, (Lila Desai) came that chance. Even a 'Brahmachari', pledged to avoid all worldly temptations at the command of his preceptor, fell an easy prey to her deception!

'Nartaki', Director Devaki Bose's double version photo-play, is now almost finished.

Director Nitin Bose's double version picture "Lagan" (in Hindi) and "Parichaya" (in Bengali) has reached almost the finishing point. This social drama, depicts the struggles of a modern woman, who was faced with a peculiar problem, in her life's journey. On one side was her husband whom she adored, and on the other was the man she loved once—and may be, she still loved! The crisis came a bit too rapidly and much depended on the woman's decision. Kanan, Saigal, Nawab, Nemo, Rathind, Hua and others are interpreting the important roles in this film. Music is in the able hands of R. C. Boral.

"Raj-Nartaki"

Having Finishing Touches

With the completion of the shooting of Wadia's trilingual epic, "Raj Nartaki", Director Modhu Bose is now free to devote his attention

KAPURCH

in BENGAL, BIHAR.

Name of Station	Name of Cinema	Name of Picture	Name of Station	Name of Cinema	Name of Picture
Asansol	New Cinema	Ratna Lutari	Gauripur	Gauripur Talkies	Khana
Andul	Wellington Talkies	Pratima	Gauhati	Kelvin Cinema	Wahare Duniya
Baripada	Kshetramohan Instt.	Aulad	"	Sati Talkies	Jivan Prabhat
Berhampore (Ganjam)	Sitaram Vilas Talkie	Prem Sagar	"	Prince Cinema	Sitara
Bhagalpur	Picture Palace	Civil Marriage	Gaya	Bharat Talkies	H. Hamara
Bettiah	Royal Talkies	Durga	"	Paradise Cinema	Soubhagya
Balasore	Balasore Talkies	300 Days and After	Giridih	Moti Pic. Palace	Aulad
Barranagar	Tarun Talkies	Kon Kisika	Gaibandha	Bharati Talkies	The only way
Barulgar	Barulpur Cinema	Rukmini	"	Maya Talkies	Bara Didi
Burdwan	Bichitra Cinema	Chasma wali	Ghoosury	Bombay Cinema	The only way
Barrackpur	New Cinema	Shap Mukti	Hazaribagh	Mohan Talkies	Soubhagya
		Durga	Imphal	Manipur Talkie House	Gopalkrishna
		Jivan Maran	Jalpaiguri	New Chitrali	Swastika
Bhadreshwar	Tatini Talkies	Jivan Maran	Jorhat	Jorhat Talkies	Jivan Prabhat
Bishnupur	Kumari Cinema	Patha Bhule	"	Eleye Cinema	Volunteer
Barisal	Jagadish Theatre	Shap Mukti	Jainagar	Bani Cinema	Dynamite
Brahmanbaria	Chitralaya	Bara Didi	Jagatdal	Sree Krishna	Comrade
		Gramophone Singer			My son
Bankura	Binapani Pic. Palace	Parajaya	Jajpur	Sasmal Bros	Rukmini
Bogra	Uttara Cinema	Jivan Maran	Jaipurhat	Jaibharat Talkies	Gramophone Singer
"	Marina Talkies	Nava Jivan	Jamalpur	E. I. R. Indian Instt	Admi
Berhampore (Bengal)	Mira Talkies	Jivan Maran	"	Lucky Cinema	Bhedi Kumar
Chittagong	Jubilee	Kangan	Jamshedpur	Regal Cinema	Dnyaneswar
Chandpur	Chandpur Cinema Co.	Shap Mukti	Jamuria	New Cinema	Amar Jyotee
Chinsura	Rupali	Parajaya	Kulti	New Cinema	B. Horizon
Chandernagore	Cinema De France	Aulad	Konnagar	Sindhu Cinema	Dynamite
Cuttack	Capital Talkies	Shap Mukti	Kadamtalla	Sri Rupa	Bara Didi
Chapra	Laxmi Talkie House	Admi			Khana
Dacca	Rupmahal	Sadhana	Kharagpur	Bombay Cinema	Civil Marriage
"	Lion Cinema	Swastika	Kamathati	Bijoli	Path Bhule
Dhanbad	E. I. R. Indian Instt.	Watan	Kishanganj	Mitro Cinema	Vachan
Dibrugarh	Talkie House	Parajaya			Bhedi Kumar
		Ratna Lutari	Katihar	Hardyal Talkies	Swastika
Dum Dum	Netro Cinema	Bara Didi	Krishnanagar	Chitra Mandir	Ratna Lutari
		Ratna Lutari	Kalimpang	Novelty	Uskitamana
Dhubri	Kanak Talkies	Comrade	Kusthia	Kalyani Cinema	Sathi
Darbhanga	New Empire	Sadhana			Rana Sangram
Dighai Doom	Aurora Cinema	Patha Bhule	Khulna	Ullashini	Bara Didi
Dooma					Sathi
Dinajpur	Lily Talkies	Uskitamana	Khagaul	Ry. Instt	Kokila

Gram : KAPURFILMS

KAPURCHAND LIMITED,

AND WEEK

ORISSA, ASSAM & BURMA

Name of Station	Name of Cinema	Name of Picture	Name of Station	Name of Cinema	Name of Picture
Katrasgarh	Bir-Bharat Cinema	Sarala	Calcutta	6. Alleya	Sathi & Durga
Kasba	Purnea Talkie Co	Eternal Music	"	7. New Royal	Swastika
"	"	Cyclewali	"	8. Chitrapuri	Eternal Music
Madhupur	Friends Talkies	Izzat	"	9. National	Rana Sangram
Madaripur	Universal Talkies	Nirmala	"	10. Suchitra	Patha Bhule
Monghyr	New Empire	Achhut Kanya	"	11. Matlaburuz	Nirmala
Muzaffarpur	Chitra Cinema	Sant Dnyaneswar	"	12. Navabharat	Bhabi & Durga
Munshiganj	Chabighar Cinema	Duniya Na Mane	"	13. Aloka	Jivan Maran
Mymensingh	Chayabani Cinema	Comrade	"	14. Mayapuri	Maya
"	Mymensingh T. Theatre	Kanyadan	"	15. Natyapith	Machhindra
Matlaburuz	P. Son Cinema	Nirmala	"	16. Bombay Cinema	Patha Bhule
Navadwip	Nadia Talkies	Izzat	"	17. Intally	The Only Way
Naogaon	Kamala Talkies	Bara Didi	"	18. Rupam	Patha Bhule
Nowgong	Jayashree Talkies	Sitara	"	19. Chitrlekha	Jivan Maran
Narayanganj	Hansa Theatre	Kangan	"	20. Moon Light	Bhabi
Netrokana	Bijoya	Kangan	"		We Three
Naihati	Ramkrishna Talkies	Jagirdar, Sathi			
Nilphamari	Bijoli Cinema	Parajaya			
Purulia	Kamala Talkies	Jivan Maran			
Patna City	Nishat Talkies	Such Hal			
Puri	Laxmi Cinema	Lallo Nihar			
Purnea	New Cinema	The Only Way			
Ranchi	Ratan Talkies	H. Hamara			
Rangpur	Oriental Cinema	Shap Mukti			
Raniganj	Jain Talkies	Watan			
Rajshahi	Aloka	Parajaya			
Sylhet	Sylhet Talkies	Shap Mukti			
Silchar	Oriental Talkies	Shap Mukti			
Sirajganj	Laxmi Cinema	Parajaya			
	Chitralee	Savitri			
Sibpur	Mayapuri	Mayamachindra			
Serampore	Serampore Talkies	We Three			
Sonari	Barua Bolchabi	Sarala			
Tangail	Bani Chitra	Parajaya			
	Purabi Talkies	Lion of Sagar			
Tinsukia	Aurora Kinema	Black Heart			
Uttarpara	Gauri Talkies	Khana			
Ulubaria	Biswarup Talkies	Sathi			

LIST OF BOOKINGS IN BURMA

Rangoon	Dagon Talkies	Service Ltd.
"	Dossani Talkies	Shap Mukti
"	Gaiety Talkies	Sumangali
"	Manek Mahal	Kulabadhu
"	Sher Hall	Seva Sadan
"	Empire Talkies	Balayogini
Mandalay	New Ratnabon Talkies	Bhakta-ku-Chela
		My Son
Maymyo	Regal Talkies	Navinavikra-
		maditya
	Rialto	Bhole Bhale
Namtu	New Empire Talkies	Civil Marriage
Lashio	Royal Talkies	Rana Sangram
Toungoo	Kings Talkies	Mud
		Thyagabhoomi
Taunggyi	The Taunggyi Talkies	Kon Kisika
Mawchi	The Mawchi Talkies	Aulad
Mines		
Moulmein	The King Talkies	Bhakta Chetha
"	Empire Talkies	Admi
Prome	The King Talkies	Thiruneelakandar
		Mahi Ravana
Bassein	The Raphael Talkies	It is True
		Shakti Maya
Thaton	The New Crown	Raja Gopichand
	Talkies	
Yenangyang	The Apollo Talkies	Jungle Queen

CALCUTTA SHOW HOUSES

Calcutta	1. Paradise Cinema	Bandhan
"	2. Uttara	Shap Mukti
"	3. Park Show House	Rana Sangram
"	4. New Imperial	Kangan
"	5. Majestic	Sant Dnyaneswar

39, Bentinck Street, Calcutta

Phone Cal. 6874
6875

towards giving finishing touches to the picture. The Bengali version has been booked for release at the Uttara Cinema, Calcutta on the 21st December, '40.

It is the opinion of those who were privileged to see the rushes that Sachona Bose has surpassed all her previous achievements in this picture.

Pancholi Art Pictures (Lahore)

Their 1st Hindi picture "Khazanchi" is fast nearing completion at their well-equipped Lahore Studio. Mr. Dalsukh Pancholi has already earned his reputation as a producer of note by his brilliant Punjabi picture "Yamla Jat". From the cast, technical staff and story we can also assure our readers that "Khazanchi"

will also be a picture of first order. The cast is led by that brilliant screen star Romola Devi, who is very ably supported by Esmail, Manorama, Janki Das, the champion cyclist of India and others. It is being directed by Moti B. Gidwani.

Their next Punjabi picture is titled as "Chaudry Ji" with Ismail in the main role.

Minerva Movietone

Their "Ulti Ganga" is likely to be released this month. The drama is packed with novel situations which are enacted by players of note. K. Dhaiber has directed it.

Mr. Sohrab Modi has completed the preliminary arrangements for his most ambitious production, "Alexander the Great," and will, according to the

present programme, start the shooting almost immediately.

It is reported that, the cast of "Sikandar-e-Azam" will create a sensation, in the screen-world.

The Minerva Movietone has chalked out their big line-up for the ensuing year (1941). The schedule, besides "Sikandar", includes, "Krishna Sudama", a great devotional from the great Mahabharat, "Firdausi", the immortal life of the poet-patriot of Iran, "Bhagwan Buddha", whose spiritual message will bring peace to the warring world.

All those pictures will be lavishly produced and directed by Sohrab Modi.

ATANK NIGRAH PILLS

An unparalleled remedy for diseases resulting from excessive loss of seminal fluid; tones up the entire nerve system.

Re. 1/- Per Tin.

Atank Nigrah Pharmacy
214, Bowbazar St., Calcutta.

Announcing The Coming of A Great Saint

'NARSI BHAGAT'

IN HINDUSTHANI

Screen's most inspiring and soul-stirring Mythological Masterpiece depicting the Life of the greatest Poet, Saint and Philosopher of the 15th Century

Co-Starring:

VISHNUPANT PAGNIS

The Celebrated Saint of
Tukaram & Tulsidas

and

DURGA KHOTE

with V. Aundhkar, Vimla Vashishta,
Ram Marathe, Amir Karnatki,
Pande and others.

A PRAKASH PICTURE



Watch for the Opening date At

MINERVA CINEMA

Directed by:

Vijaya Bhatt.

Story by:

M. G. Dave.

Distributors: EVERGREEN PICTURES

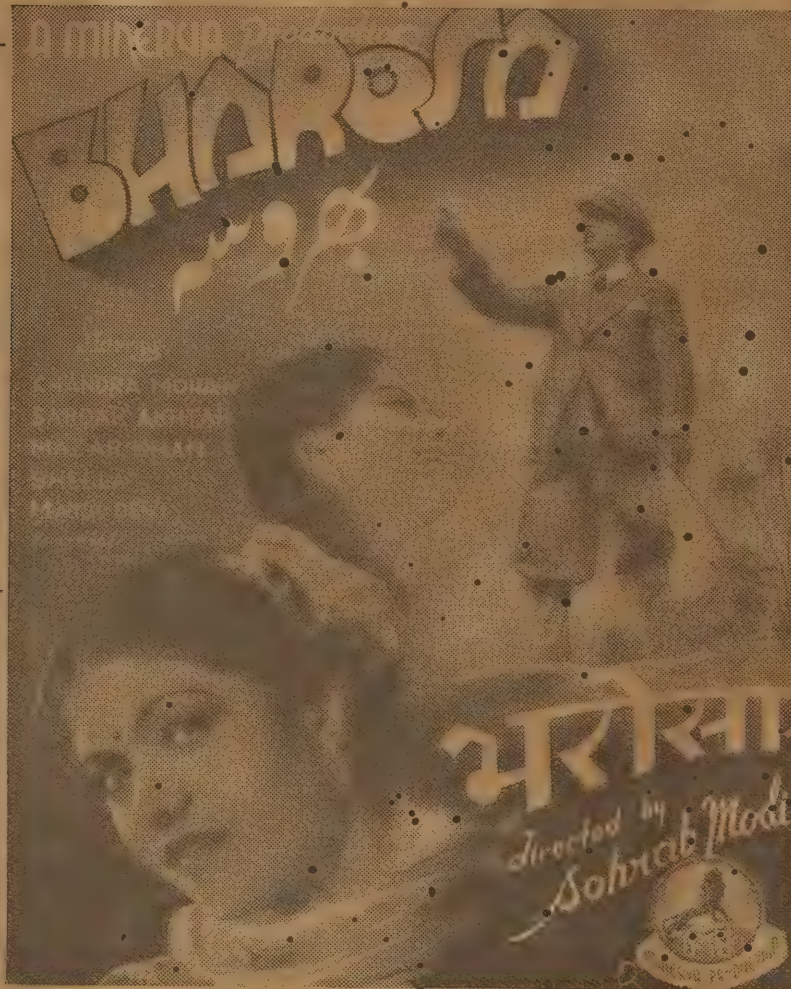
11, ESPLANADE ROW EAST, CALCUTTA. Phone Cal. 6178 'Gram—CINEFILMS

MINERVA'S SOCIAL SCREEN GIFT TO 1940

BHAROSA

A HUMAN STORY OF A SINGLE MAN'S SIN
AND AN ALL SWEEPING RETRIBUTION

Directed by :
SOHRAB MODI



STARS AT THEIR BEST

CHANDRA MOHAN
SARDAR AKHTAR
MAZHAR KHAN
SHEELA
MAYA DEVI
NAVAL
ERUCH TARAPORE

THUNDERING
5th
WEEK

GLORIOUS
5th
WEEK

AT
MINERVA CINEMA

Phone Cal. 887

Daily at 6-15 & 9-30 P. M.

Sat. Sun & Holidays Matinee at 3 P. M.

Distributors for the Territories of Bengal—

EVERGREEN PICTURES

Esplanade Row East

Calcutta

**5TH
WEEK'S**

REMARKABLE RUN !

at **CHITRA**

PHONE : B. B. 1133

CAST :

DURGADAS, JIRAN, TULSI,
SANTOSH, ROBI, SATYA,
RENUKA, CHITRA.

SHREE BHARAT LAKSHMI'S

DIRECTION :

PRAFULLA ROY

THIKADAR

THE
MAKERS
OF

**THUNDER &
SECRET FIVE**

HAVE MADE

DESHBHAKT

GRAND RELEASE ON

7th DECEMBER

at **JYOTI**

**HARISHCHANDRA
& ASHALATA**

IN THE LEAD

HAVE WOVEN THE NET OF THRILLS
ROMANCES IN THE MOST INTERESTING
WAY.

A TALE OF **PATRIOTISM**

WADIA

THE WEEKLY STAGE & SCREEN PICTORIAL OF INDIA

ESTD
1929

WADIA MOVIE TONE presents

SADHONA BOSE
A Charming Beauty in MANMATHA ROY'S

RAJ NARTAKI



— COMING AT —
UTTARA

Direction : **MADHU BOSE** Music : **TIMIRBARAN**

Supported by : Ahindra Chowdhury, Jyotiprakash,
Pratima Dasgupta, Bibhuti Ganguli, Priti Mazumdar

Distributors :

LALJI HEMRAJ HARIDAS, 87, Old Chinabazar St., Calcutta

India : ONE ANNA.

Friday, December 13, 1940.

Abroad : TWO ANNAS

*Delightful 5th Week
From Fri. 13th Dec.*

RANJIT'S

MUSAFIR

Presenting The King Of
Comedies **CHARLIE** In
The Leading Role — — —

MUSAFIR

With

- KHURSHID
- VASANTI
- ISHVARLAL

AT

NEW CINEMA

170, BHARUMTOLLA ST. CALCUTTA

For Early Presentation

SUDAMA PRODUCTION'S
Dramatic Presentation

SAJNI

Starring

SABITA, PRITHVIRAJ, SNEHALATA
PRADHAN, DATE.

Directed by

BADAMI

NEXT CHANGE AT

Jyoti Cinema

RANJIT MOVITONE'S

PAGAL

Starring : MADHURI, PRITHVIRAJ.

Directed by : KARDAR.

Coming at

NEW CINEMA

MANSA TA FILM DISTRIBUTORS

55, EZRA STREET, CALCUTTA.

Phone : Cal. 45 (2 Lines)

194, BARR STREET, RANGOON.

'Gram : Bhimansata.

CERTIFIED WEEKLY CIRCULATION EXCEEDS 13,300 COPIES

ESTD.
1929

Dipoli

THE WEEKLY STAGE & SCREEN PICTORIAL OF INDIA

Phone :
B. B. 3253

Office and Press :
123-1, UPPER CIRCULAR ROAD, CALCUTTA.

Gram :
DIPALI

Vol. XII.

Friday, December 13, 1940.

No. 48

Our Point of View

OUR BOARD OF EDITORS :

Mr. Chandrasekhar.
Mr. B. K. Chatterjea.
Mr. Oscar A. Fernandes.
Mr. Sudhirendra Sanyal.
Mr. Bankim Ch. Chatterjea.

CONTRIBUTORS PLEASE NOTE :

Full names and addresses of the writer must accompany all articles even if the former are not meant for publication.

Rejected articles are immediately destroyed if they are not accompanied with sufficient postage for return.

OUR BRANCH OFFICES

DELHI.—24, Daryaganj.

BOMBAY—"Swasthik Court,"
Churchgate Reclamation.

HOLLYWOOD—415, North Edinburgh
Avenue.

LONDON—153, Fleet Street.

WE are thankful to our contemporary, "The Journal of the Film Industry", which is, the official organ of the two Bombay organisations, the Indian Motion Picture Producers' Association and the Indian Motion Picture Distributors' Association, for the heartening piece of news that since the beginning of the present war "raw films have been reaching India in sufficient quantities to meet all reasonable production and distribution needs, and no production or distribution or exhibition has ever been hampered up-to-date because of the alleged shortage of films". Our contemporary has gone one step farther and even hazards the statement that "the consumption of raw films during the twelve months concluded on the 2nd September 1940 was quantitatively higher than that of the twelve months concluded on the 2nd September 1939. And now supplies from Du Pont are also available. The industry may therefore rest assured that so long as the war has not reached the shores of India and so long as America has not joined the war there is no prospect of the normal supplies of raw films being in any way curtailed or of film production being halted".

THESE assurances are certainly encouraging so far as they go. But these should not lull us into a false sense of security. If the present war has woken us up to the vital need of making India self-supporting in the matter of the most important raw material required for the film industry, collaboration and concerted action by all concerned should find out ways and means of manufacturing raw films in this country. We are not unaware of the practical difficulties of such an ambitious venture, but we also know that honest effort, backed by Governmental and public sympathy, can work wonders and make the seemingly impracticable proposition a practical reality. The case of the Indian Cotton Mills can be cited in this connection. Before the last Great War, India was absolutely dependent upon Manchester and Lancashire for clothing her population. Happily enough, the lesson she learnt during the following four years was not lost upon her, and cotton mills and spinning factories grew up in every part of the country, as a result thereof. In 1914 nobody could seriously think of the possibility of India ever being able to compete with Manchester and Lancashire! Things have certainly changed today and for the better so far as this country is concerned.

BRINGING the above analogy to bear upon the Indian film industry, we are definitely of opinion that serious efforts should be made

Apologies Offered For Calumnious Writing

.84, Siby Thakur Lane
Calcutta, the 11th Dec. 1940.

To

The Editor, Dipali

Dear Sir,

It was a shock to me to learn that in a recent issue of "Abhinaya", which is owned by me, the Bengalees as a race had been attacked and vilified by its editor Mr. Kumar. Although I had no direct responsibility in the matter, I personally felt ashamed at this brazen-faced slander of an entire race and that too by a man in whom I had placed my trust. I lost no time in removing Mr. Kumar from his office when he failed miserably to make amends for the grossest of wrongs that a man in his position could commit. I take this opportunity to make it known to all concerned that from the next issue I am personally going to edit "Abhinaya", which, I hope, will not lose the patronage of its readers for no fault of its own.

In writing this letter to you I offer my personal apologies to you as well as to every Bengali, among whom I have some of my best and closest friends. Hoping this will bring the curtain down to one of the most unfortunate incidents in the history of Indian journalism.

I remain,
Yours truly,

Sd. Bishwanath Bubna
Editor & Proprietor,
"Abhinaya".

to explore all avenues for the manufacture of raw films in this country. This may entail years of research work before India-made raw films can be successfully put on the market even along after the present War comes to an end. But even then we shall consider the move worth all the trouble

and time in view of its beneficial possibilities in relation to India's future film industry.

SEPARATELY displayed on this page is published a letter from Mr. Biswanath Bubna, proprietor and editor of "Abhinaya," the Hindi film-magazine in whose pages its former editor Mr. Kumar, B. Sc., showed his effrontery by writing that calumnious article slandering the entire Bengali race, which we quoted and criticised upon in these columns a couple of weeks back. Mr. Bubna personally called at our office and expressed his sincerest regrets for the writing which was published without his knowledge or permission and which has naturally caused great damage to the reputation of his magazine. Mr. Bubna's letter speaks for itself and we need not further dilate upon its contents. We thank Mr. Bubna for his broad-mindedness in owning the fault of his employee, whose services he has since dispensed with. The only silver lining in this unhappy episode is the exhibition of undisguised disgust and contempt for the man responsible for the writing in question that we have come across among every Indian, irrespective of his or her provincial origin, which goes to prove that the average Indian is completely free from the virus of pernicious provincialism. We have no doubt that Mr. Bubna's apologies will be accepted by every son and daughter of this province in the same magnanimous spirit in which they have been offered.

—The Editor.

Groucho Marx Gives Advice

by William Penny.

Ladies, if you want to test the sense of humour of your husbands, just try these ten, foolproof, never-fail methods. They're recommended by Groucho Marx, and if they don't cause a drastic blow-up, you can be sure that your husband not only has the finest sense of humour available—but he isn't human, according to the Metro-Goldwyn-Mayer comedian.

1. Don't have dinner ready when your husband gets home from work. Then talk for thirty minutes about your long afternoon of bridge.

2. Borrow his new car for the day, then show him that smashed mud-guard at night. Your foot slipped off the brake onto the accelerator; he can't blame you for that.

3. Borrow the car and leave it with just half a gallon of petrol. Of course he'll run out of petrol on the way to business next morning, have to walk and be late.

4. Show him the coat you couldn't afford but bought anyway. Then tell him you should have married Ted—whose wife can afford such coats.

5. When hubby comes home tired, slumps in the softest chair, loosens his tie and puts his feet on the stool, bark at him to straighten up, fasten his

Sardar Akhtar as she appears in National Studios' "Pooja".



tie and get his feet off that stool, saying "This is no barn."

6. As soon as your man gets home from work, chase him over to the neighbour's to borrow a cup of sugar. You borrowed one last week and haven't paid it back yet, so now he's "the fall guy."

7. Call him in the midst of an important business conference to check over the grocery list you gave him. Go over each item in detail and allow him only an occasional "Yes, dear, Yes, dear."

8. On the night when he's had a ringside seat reserved for two weeks for the year's best boxing match, invite Joe Glutz and wife in for a card game. They're the worst bridge players and the biggest bores in town.

9. When he comes home Friday

night feeling great and planning a week-end trip, tell him that it's off because your mother is coming to visit, "but only for three weeks." Hubby can sleep on the couch.

10. Just have a loving mother. So she can be his mother-in-law. That's a true test of any husband's sense of humour.

From Next Year
EACH COPY OF
DIPALI
WILL COST YOU
Two Annas

Read Special
Announcement on page 9

DIPALI

BROKEN ALL PREVIOUS COLLECTION RECORDS !

BOMBAY TALKIES' PROUD PRODUCTION

BANDHAN

A ROMANCE THAT IS DELICATE AS A
ROSE AND SOOTHING AS THE MOON BEAM

Starring :

THE IDEAL ROMANCERS WITH SIMPLICITY & CHARM
LEELA CHITNIS & ASHOK KUMAR

Supported by :

V. H. Desai, P. F. Pithawala, Shah Nawaz, Suresh, Poornima
Desai, Arun Kumar, Jagannath & Others.

THUNDERING :

SEVENTH WEEK !

B. T.

DAILY : 3, 6-15 & 9-30 P.M.

PARADISE

DISTRIBUTORS :

Kapurchand Ltd.

39, BENTINCK ST., CALCUTTA.

IF IT'S PRABHAT
IT'S GRAND !



IF IT'S PRABHAT
IT'S DEPENDABLE !



THE CREATOR OF "DUNIYA-NA-MANE" & "ADMI"

V. SHANTARAM

GIVES YOU ANOTHER SOCIAL PICTURE

PADOSI

(NEIGHBOUR)

Starring :

JAGIRDAR, MAZHAR, ANIS, BALWANT SING,
SHANTA MAZUMDAR & OTHERS.

||| Coming Shortly to Your Favourite Theatre |||

WATCH WHEN & WHERE ?

Misuse of Music In Our Films

by Dhiren Seal

One summer day while I was walking down near a production manager's room, of course in a film studio, a distant music was coming from a music-room nearby. Artists, both male and female, were roaming about made-up for shooting. Suddenly a voice, "quiet", came from the shooting ground and all the surrounding noises came to a pin-drop silence, but the air-blown music was still coming as before. Perhaps some silent shots were being taken, so no stop of music in the music-room was necessary. Amidst that calm atmosphere I was slowly impressed by that distant music and eventually the sweet harmony spread a dreamy charm over me. It struck me then how so sweet and charming music often makes our Indian pictures so boring and charmless that we become impatient every now and then to see them though seated in comfortable chairs of cinema-houses. In this small article I will try to cite evidences for which songs and music used in our films, lose their own charm and appeal.

Just imagine! We are looking at a picture. Suppose a man is dying—there is either a male or female relative by his side—our feeling is saturated, as it were, with the pathos of the situation which has just touched the remotest chords of our hearts. At this juncture we just wait for what is

going to happen next. At last the man dies: as soon as the man dies, we, the audiences, naturally think about the poor relative and hope to see what is going to happen to him or her. But in such an atmosphere or in many other similar situations, either the producer or the director—whoever he may be—often wants to continue and to make us feel that pathetic appeal more keenly by putting some sad song into the mouth of that bereaved person or at least of a street singer with a monotonous lingering music. Does it produce any desired effect? No—it simply baffles our imagination. Since the scenes what we hoped to see next, are cut down, for the present, we feel disgusted; because that is not the fit time to feel the vocal music of that type. That song at that time simply lowers down the tempo of the film and drags the tempo at that low level in such a lingering way that we feel more disgusted. But in spite of our apathy, when there is a song, we have to listen to it but we cannot find out any harmony in the song wherein lies its real charm and appeal, although there may exist musical charm and appeal in the song if it is taken off from the atmosphere of the picture.

In every Bengali and Hindi picture, we have to face with such songs, which are unnecessary and lack charm and appeal for their improper application

to situations (which often happens due to our picture-makers' fanciful conclusion of audiences' love for songs). Because actions are more preferable in those situations of sorrow, pleasure, happiness, seriousness, mystery and others which generally arise in a picture, to those songs which consist of both bad and sweet music. For these reasons film-technique has to suffer and the grip of the story becomes slack, and the picture becomes boring to the audience. And at that time it is often seen that the audiences make different noises at the auditorium and begin chattering among themselves. Moreover for that reason and for that reason only—this is my personal experience—that sometimes two or three audiences come out of the cinema-houses—they belong to that class of audiences who do not intend to criticise whether the pictures are technically good or not. They only come to enjoy the pictures as most of the audiences do.

Thus it is evident that due to the misuse of music, not only the charm and appeal of the music is lost, but the enjoyment of the audience also is greatly marred. Film-makers, therefore, ought to realise that the audience is becoming conscious and alive to the fact of the misuse of music as days pass by

VOICE from HOLLYWOOD

by JEANETTE REX

Our Hollywood Representative

Should A Hollywood Wife Work ?

There has been much talk whether or not the wives of prosperous screen actors should work and take a job away from another woman who does not have a husband who supports her in grand style.

So we decided to take a run about Hollywood and ask some of the more prominent screen actors how they felt about their wives working.

The first one we encountered was James Cagney on the set of "City For Conquest". We waited until he lit his pipe and swung one of his legs over his chair in a most comfortable position then fired the question, "What is your idea about Billie (his wife) working?"

Mrs. Cagney Prefers To Work at Home

"Well", answered the little Irishman, "when we married, I expected to be the bread-winner. Circumstances were such that she insisted on helping and did. Then we arrived in Hollywood and I let her make her own decision. She decided that making a good home for me was a big job.....you know keeping me well fed, taking care of the money, so there would be no extra-

vagance, and in general keeping the wheels of our home humming. She has enough job right there without going out to work. Sure I think she should work.....at home."

Don Ameche Says "No"

Don Ameche was my next victim. "Should wives work?" he repeated. "Definitely not!"

"Men don't admit it, but taking care of a home is much harder work than a man's job. A woman should not be subjected to the double duty of wage-earner and home-keeper. That is too much for any woman. There is much more psychology, more tact, more diplomacy and management in a wife and mother's daily work, than in any other work in the world. No sir, my wife must not work elsewhere, she has too much to do at home."

We decided to talk to someone whose working wife had a screen career, and talked to John Payne, who has recently scored such a success in the beautiful film "Maryland". John's wife is Anne Shirley of the films. Said John, "Anne has been in picture work since she was a baby. She enjoys it. There is no financial necessity for her to work in films, but there is a temperamental necessity.....she likes it and

wants to continue doing it. If I insisted that she retire from the screen, she would be most unhappy."

"Wives Are Not Chattels" Says Payne

"Too, we understand each other's problems about our film careers and try to understand each other's feelings. Wives are not chattels, why not let them continue to do as they wish? Should they be expected to sit by the fire and spin? No, as long as Anne wants to appear in films, that is her wish and I will allow her to do it", is the answer of young Payne who will inherit \$500,000 on his 35th birthday.

Gene Raymond, husband of Jeanette MacDonald laughed, when we asked if Hollywood wives should work. "Wouldn't I be the fool to expect a woman of Jeanette MacDonald's calibre to stay at home and mend my socks? She likes film work more than anything else that she does and is happiest when she feels that her picture is going to be successful. When the day comes that she wants to retire, I shall understand. In the meantime, her happiness is mine, and whatever she wishes to do, is alright with me."



DOINGS in DELHI

by H. N. Mitra

Our Delhi Representative

Bad Days Ahead ?

The cinema-world is unusually dull these days. New films are few and far between. For a very long time now we have not enjoyed a good film. Since October practically all the films released in Delhi were mediocre productions. "Narsi Bhagat" and "Diwali" were just a shade better and nothing more. "Chhoti Bahu" was good, but certainly not remarkable. The dearth of productions, especially, the dearth of good productions is ominous enough. But as if that was not enough, over and above this scarcity of production comes the news that both the New Theatres as well as the Wadias are very likely to suspend their productions in very near future. It is rumoured that they have already given notice to their staff. If this rumour be true (I wish it is not), then the future outlook is dark enough. The war is certainly responsible for a great consternation in the Indian studios. Smaller studios may feel the pinch of the war, but both the New Theatres as well as the Wadias are among the biggest in India. So the contemplated decision to suspend work in these two studios cannot be laid (totally) at the door of the war. I do not know the reason of the Wadias

suspending their productions but in the case of New Theatres, I understand, internal dissensions is one of the causes. It will be a sad day for India when the New Theatres will have to suspend productions! It is no use gainsaying the fact that the New Theatres are the premier film producing concern in India and the merit of their contribution for the betterment of Indian films is beyond doubt and above board. Let us hope and pray that Mr. B. N. Sircar, the doyen of Indian producers, will gird up his loins and hold his own in the film-world and will bravely fight out the odds.

Wanted Indian "Shorts"

The English films are generally preceded by "shorts" of topical interest. These "shorts" are not only immensely popular but they have great educative value as well. The cartoon picture is a lively entertainment for the young and the old alike. In spite of the undoubted success of the topical news reel as well as of the entertaining cartoon picture, no serious—I mean sustained effort, has hitherto been made to provide such interesting features for the Indian films. Years ago New Theatres if I remember aright, made the first effort in India to produce cartoon pictures: they

produced one but the effort was never repeated. The Prabhat Film Company of Poona also produced one cartoon picture but did not repeat their venture. Nothing more has been heard about cartoon pictures in Indian studios since then. The Indian film uptil now was preceded only by a trailer or two. But for the past few months I find that the "war films" are reaping an undoubted success with the Indian film-fans. These immensely interesting war news reels are not productions of the Indian studios; they are of foreign origin. They are merely dubbed in Hindustani in our Indian studios. But their popularity and success are unqualified. I believe that it is high time for the Indian studios to produce "shorts" of educative and entertaining value.

Football Carnival in Delhi

Delhi has the unique honour this winter of staging the Durand football tournament outside Simla for the first time in its history. But unfortunately the Durand lacks its old charm this year, as a matter of fact the Moham-madan Sporting from Calcutta is the only real attraction in the tournament this year. Football enthusiasts in Delhi have certainly accorded a right royal reception to the champions from Calcutta. On the merit of their display the champions certainly deserve the encomiums showered upon them. In this connection I cannot help remarking that military teams when beaten at the hands of Indian teams, have not always shown the best of sporting spirit. The Moham-madan eleven has won the final honour by beating Warwickshire.

(Please turn to page 26)



A scene from "Making Money," a Famous Cine Laboratory Production, released and distributed through the Film Advisory Board.

BIRTH OF A RUPEE

Fascinating Story Told In "Making Money"

The fascinating story of the coining of rupees has been brought to the screen in "Making Money". Famous Cine Laboratory's splendid documentary film which is now being shown throughout India.

Taken in His Majesty's Mint in Bombay, the film depicts all the processes that go to the production of the gleaming silver coins on which the country's monetary system is based. Skilled workmen are shown tending ingenious machines and busy among piles of silver and coins that a millionaire might envy.

The story of the rupee begins when ingots of silver and other alloy metals are placed in oil-fired furnaces, to be heated white-hot until the metal runs like water. This precious liquid is poured into moulds to emerge again as

silver bars. Then great rollers flatten the bars until they are the thickness of rupees, razor-sharp punches cut out the round blanks and thudding presses put on the impressions and the milled edge.

All these spectacular operations and many more smaller but equally important processes are features in the film. "Making Money", however, does not stop when the rupees leave the Mint. It follows them in their travels, shows their part in rearing great buildings, in running the transport services, in rewarding the industrial magnate and the village craftsman.

Beautifully photographed, the film is technically among the best produced in India. It is available with commentaries in English, Hindusthani, Bengali, Tamil and Telugu.

SPECIAL NOTICE.

to Our Readers.

On account of the growing price, dearth of Paper, Ink and all Printing Materials and consequently exorbitant cost of Production we are constrained to raise the price of DIPALI (both Bengalee and English) from ONE ANNA to TWO ANNAS. a copy from January 1941.

The bulk, contents, illustrations will be substantially increased and the general get-up of the Papers will also undergo a thorough overhaul.

The rates of subscription are as follows :—

(Inland.)

Yearly subscription ...	Rs. 6/-
$\frac{1}{2}$ Yearly ...	Rs. 3/8/-
Quarterly ...	Rs. 2/-

Post Paid

Specimen Copy ...	Ten Pice.
-------------------	-----------

(In Burma.)

Yearly subscription ...	Rs. 9/-
$\frac{1}{2}$ Yearly subscription ...	Rs. 5/-
Quarterly ...	Rs. 3/-

Post Paid

Single Copy ...	Three Annas.
Specimen Copy ...	Four Annas.

(Abroad)

Yearly subscription ...	Rs. 10/-
Single Copy ...	Four Annas.
Specimen Copy ...	Five Annas.

Quarterly subscribers are booked from 1st. January to 31st March ; 1st. April to 30th June ; 1st. July to 30th September and 1st. October to 31st December.

FROM THE TOLLYWOOD WINDOW

by Peeping Tom

Following the legal formalities duly performed, Kanan's wedding was solemnized on Wednesday last at Calcutta, giving her the status of wifehood, as the much-desired prize-trophy, rightly earned after months of longing.

Now known as Mrs. Kanan Moitra, in private-life, she owes to her husband a status, directly coming from a family that speaks of great culture and tradition in Bengal.

Love's remarkable 'hat-trick', performed by an equally remarkable actress, Mrs. Kanan Moitra's latest passport, at once entitles her to be admitted into the society as the daughter-in-law of Late Principal Heramba Chandra Moitra of immortal memory.

The curtain has been happily wrung down of this eventful drama, setting at rest all sorts of wild gossips, on which the whole town literally lived for months.

On the third day of my meeting with this charming bride, after her wedding, she gave me this piece of happy news, which I have the pleasure to broadcast to my readers, that her new life and status will not in the least stand in the way of her career, which she would continue, with renewed zeal and

enthusiasm, backed by the love and support of her accommodating husband.

I hope, my readers will join with me in wishing her the health, happiness and long life, on this eventful occasion of her happy wedding.

Director Nitin Bose's coming picture 'Lagan' and 'Panchaya' just completed under the banner of New Theatres, will present Kanan Devi as the heroine of a love-drama, more complex than one in which she has just passed out.

Mrs. Suprobha Mukherjee, another highly educated and cultured society-lady, whose stage-performances under C. A. P. banner and her last leading role in 'Chokher Bali' were highly praised and appreciated by critics and connoisseurs, has lately been signed in to interpret an important feminine character in Director Hom Chunder's Bengali photoplay, under production.

New Theatres, as the Home of Art and culture in the movie-world of the East, now thoroughly re-organized to cope with the increasing demands for

quality productions, and their line-up for the coming year will be announced in due course.

The Hindusthani version of their latest spectacular costume-play, 'Nartaki', presenting Lila Desai in the title role, is to be shortly announced for all-India release.

It is another significant creation of the renowned Director Devaki Bose, whose 'Vidyapati' still remains ever-green in the minds of millions, as a bold specimen of his artistic achievement.

N. T.'s "Avinetree" is a sure-fire indication of Pahari and Kanan's all-round popularity among all classes of picture-lovers in Bengal. How the off-stage romance of two noted stage celebrities, eventually paved the way for still lasting romance in a home, can be seen and enjoyed in this novel drama, offering newer angles in screen entertainment.

WANTED—Ladies, gents seeking pen and personal friends or interested in Arts, Aesthetics, hobbies, exchange, matrimony, etc. Particulars free. (Ladies enrolled free). Aesthetic Society, 161/21 Dadar Main Road, Bombay 14.

*Screen's Most Inspiring
and Profoundly Stirring Masterpiece*

NARSI BHAGAT

— PRAKASH'S CROWNING ACHIEVEMENT —



BIG
BEYOND
WORDS

MAGNIFICENT
BEYOND
COMPARE

Directed by :

VIJAY BHATT

Starring :

Pagnis, Durga
Khote, Pande,
Ram Marathe,
Vimla Vasishta

— AND WHAT A RECORD —

Bombay	—	14th Week
Karachi	—	12th "
Ahmedabad	8th	"
Lahore	—	5th "
Delhi	—	8th "

AND STILL GOING STRONG

From Saturday

21st Dec.

AT

MINERVA CINEMA

AN EVERGREEN RELEASE

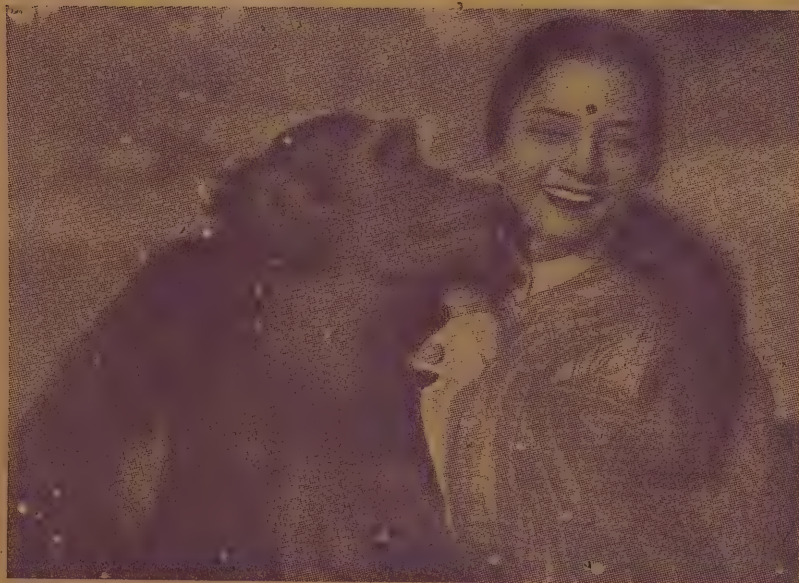
DIPALI

December 13, 1940.



SADHONA BOSE .

This engaging still of the great star gives a colourful glimpse of her magnificent role in Wadia's "Raj-Nartaki", the Bengali version whereof is due for Christmas release in Calcutta.



APPRECIATION—The beauty in this case is none other than Bimla Kumari, into whose ears the great big lover must be cooing some delicate words of romance! This is a still from Bhavnani's jungle-epic, "Son of Zambo", which set a new standard in Indian jungle pictures.



VIVACIOUS VASANTI can now be seen in Ranjit's latest production, "Musafir" currently showing in Calcutta.



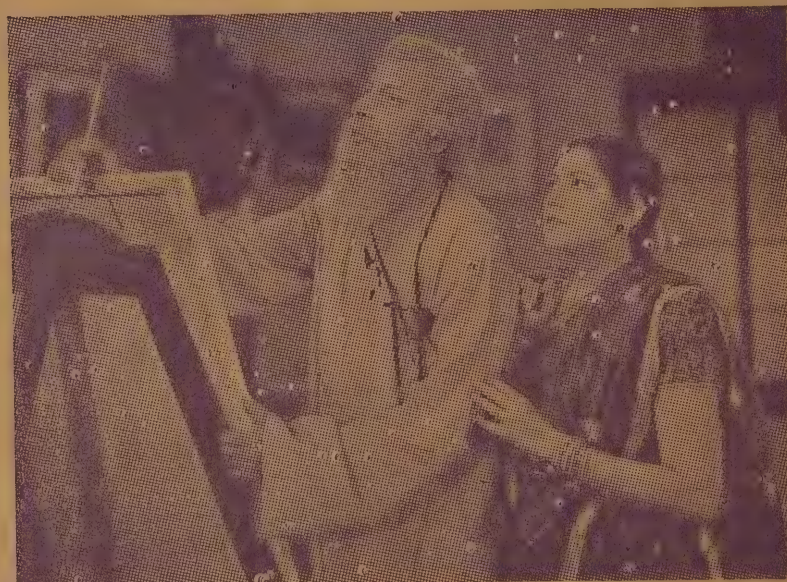
SHANTA APTE, who is now in Royal Talkie Distributors' Tamil production at the Ne



Two decades dedicated to direction of adventure films have left Victor Fleming with a decided leaning towards "Soldier of Fortune Life" himself



Calcutta, is currently starring in production, "Savitri", now under New Theatres' Studio.



REMEMBRANCE—Ahindra Chowdhury and Chandrabati are seen together in a tense situation in Kamala Talkies' Bengali social, "Rajkumarer Nirbasha". The picture awaits release this week and is the handiwork of Director Sukumar Das Gupta, whose "Rajgi" is still remembered with pleasure.



BLIND DANCERS—This remarkable picture comes from the Arizona State School for the Deaf and Blind, whose pupils perform this excellent tableau representing co-operation, using the familiar shoulder-to-the-wheel theme.



Frank Borzage, born in Salt Lake City, started work in a Utah mine. Today he is one of the eminent figures in the world of motion pictures.

DIPALI

December 13, 1940



ROMOLA

Remember her in Film Corporation's "Rikta"? Now prepare yourself for another pleasant surprise when you see her in Pancholi Art Pictures' first Hindi production, "Khazanchi."

PRE-RELEASE REVIEW

by EMBEE

Susan and God

At the Metro, with Joan Crawford, Fredric March, Ruth Hussey, Rita Quigley, Rose Hobart and others. An M-G-M picture, directed by George Cukor.

Susan Trexel, self-centred socialite who was living apart from her inebrate husband Barrie and their grown-up daughter Blossom, inaugurated a new social movement for attaining happiness. She told her friends how her heart had learned the peace that came of forgiveness through confession. So she advised them to make an open confession of past sins and then to enjoy peace for ever and ever!

Strangely enough, Barrie was one of the first to be converted to Susan's divine doctrine. He confessed to his shortcomings and pleaded with God to help him. So Susan had to assure him that now he would find peace and his life would begin anew. Barrie persuaded Susan to spend the summer with him and Blossom, and agreed that if he touched one drink all summer long, he would agree to the divorce she had wanted for so long. The rest of the picture entertainingly portrays the complications that arise as a result of this pact and the havoc that Susan's doctrines create in her friends' lives!

Joan Crawford surpasses her success in "The Women" and scores a

personal triumph in the role of Susan. As her inebrate husband, Fredric March turns in a matching performance which makes his return to films a welcome event. Ruth Hussey ably plays the family friend who is in love with Barrie. Rita Quigley, a newcomer, makes a favourable impression as the Trexels' grown-up daughter Blossom.



Fredric March and Joan Crawford as they appear in "Susan and God".

Constance Collier, Rose Hobart, Nigel Bruce, John Carroll, Rita Hayworth and Bruce Cabot make up the rest of the brilliant cast.

Turnabout

At the Elite, with Adolphe Menjou, Carole Landis, John Hubbard, William

Gargan, Verree Teasdale and others. A United Artists picture, produced and directed by Hal Roach.

Arguing with each other was an ancient domestic tiff with Tim Willows and his wife, Sally. In this instance they had been arguing till the wee hours of the morning, when Tim commented on the easy life women led, and Sally retaliated by declaring that men really had all the fun out of life. And this led both of them to wish loudly that if only they could exchange places!

An obliging godling, not found in mythological text books but whose bust stood on a mantle in the Willows' apartment, overheard the quarrelling couple and immediately granted them what they had wished. He transferred Sally into Tim's body and vice-versa.

When next morning Sally, in the guise of her husband, went down to the office, confusion and chaos ensued. Tim's business partners were puzzled at the sudden femininity of their associate, whose strange behaviour caused all sort of damage to the firm. Back home, the same sort of thing happened, for the somewhat masculine-looking lady of the house was hardly proficient with the servants and no match for the correct social life. But the climax came when Tim (in Sally's body) was visited by a doctor who advised him about giving birth to a healthy normal baby.

When that night the Willows retired to bed, both agreed that they had had enough of living in the other's shoes! The obliging deity, who was responsible for the turnabout, again granted them

their wish, and peace and harmony were restored. But the godling forgot to make right the obstetrical aspect of the dilemma, and the picture ends with Tim Willows left with the prospects of paternity!!

John Hubbard and Carole Landis, as Tim and Sally, are hilariously funny. Adolphe Menjou plays the role of Tim's hypochondriac business partner, and he together with Mary Astor provide some sophisticated answers to matrimonial questions that turn up in course of the picture. William Cargan, Verree Teasdale, Donald Meek and a host of other well-known players make up the rest of the cast and contribute their respective mites to the highly entertaining qualities of the film.

Spring Parade

At the Lighthouse, with Deanna Durbin, Robert Cummings, Mischa Auer, Reginald Denny, Anne Guryne and others. A Universal picture, directed by Henry Koster.

Deanna Durbin makes her first costume picture in the role of a peasant girl whose dreams about good fortune come true. Set in the days of Emperor Franz Joseph of Austria, the picture opens with Deanna going to the fair to sell a goat. There a fortune card tells her that she will go to Vienna, meet great people and marry an artist.

The girl comes to the gay city and takes a job in a bakery. There she meets a soldier-composer, with whom she instantly falls in love. But the path of true love never runs smooth. So Deanna has to face troubles as well, till the Emperor himself comes to the

aid of our sweet little songstress. Deanna sings no less than four numbers in the picture, everyone of which is a hit.

Robert Cummings plays her Prince Charming effectively. Eddie Polo, the famous actor of silent films, makes a welcome return in the role of a cafe owner. The supporting cast includes Reginald Denny, S. Z. Sakall, Anne Guryne and many others.



Deanna Durbin will be seen this week in "Spring Parade".

I Want A Divorce

At the New Empire, with Joan Blondell, Dick Powell, Gloria Dickson, Frank Fay, Jessie Ralph and others. A Paramount picture, directed by Ralph Murphy.

Joan Blondell and Dick Powell, husband and wife in private life, appear in the same roles in this picture that gives a smart lesson to married couples who run to divorce courts at the slightest marital disagreement.

Dick and Joan vow, at the marriage altar to live happily ever after, only to find

NOTICE TO SUBSCRIBERS

Subscribers, whose term expires in December 1940, are respectfully requested to send their Annual Subscription of Rs. 6/- to reach this Office by the 15th December positively, else the despatch of our Anniversary Number may be withheld or delayed as the case may be.

Those who are unwilling to renew their subscriptions are also requested to please intimate their wishes by the aforesaid date without fail.

Dipali is not sent per V.P.P. As such, it is desirable that the subscriptions are sent by Money Order or by Crossed Indian Postal Orders. Subscribers are particularly requested to mention the Subscriber Number in the Money Order Coupons and the New Subscribers should invariably mention "New Subscriber" in Money Order Coupon or in the correspondence.

General Manager,
DIPALI

YOUR CORNER

CONCESSION FOR CINE- GOERS

The Editor, "Dipali"

Dear Sir,

Since the very date of its existence the Cine-goer's Association of Patna had been trying to get concession for students. But inspite of all their endeavours and entreaties the cine authorities seemed stolid and unaccommodating. Ultimately the Association decided to boycott Elphinstone-shows from 30th November last till their demands are fulfilled.

out that differences do come up in the best-regulated households. Dick is a smart divorce lawyer, whose profession turns Joan against him. She was aware of the misery and heart-break of her own sister when the latter divorced her husband, so Joan calls Dick's professional fees as "Heart's blood money". When they have both decided to get a divorce, news of Joan's sister's suicide sober both of them and make them resolve to stick together and start life all over again.

Both Joan Blondell and Dick Powell give convincing portrayal of their respective roles. Jessie Ralph and Harry Davenport as Joan's grand parents contribute sage advice and good comedy. Gloria Dickson and Conrad Nagel play the roles of Joan's sister and the latter's husband respectively.

As a result, the Elphinstone management met the representatives of the Cine-goers Association and acceded to their demands. They have agreed to give concession to the students provided some technical difficulties are removed, and they have promised to co-operate with the Association in overcoming them. As for the other demands viz., of providing for booking facilities, numbered seats and advance booking, they will be enforced from 31st December, 1940. The rate of cycle stand is to be reduced to 2 pice from December 7, 1940.

Yours truly,

Bagishwar Jha, B. A. (Hons.)

Secretary,

Cine-goers Association, Patna.

"AVINETRI" APPRECIATED

The Editor, Dipali,

Dear Sir,

I had the pleasure of seeing New Theatres' 'Avinetri' on the opening day. It is the second directorial venture of Mr. Amar Mallick.

In every respect Mr. Mallick has tried his best to make this picture a commendable success. But as the plot is based on a weak story the film has failed to appeal to me. I wonder how the director of "Baradidi" could select such a cheap theme as that of "Avinetri" when better books

written by eminent authors were available. Though some brilliant flashes of directorial skill may be seen here and there, the net effect falls far short of what we expected from the director of 'Baradidi'.

As to the performances of the artistes in this film, Kanan and Pahari carry the palms by their magnificent characterizations in the respective roles of Surama and Paresb. In the supporting cast Sailen Chowdhury and Indu Mukherjee stand out prominently. Mr. R. C. Boral gives us nothing special in his musical direction.

Technically, 'Avinetri' is a great success. Photography by Bimal Roy is excellent. Audiography is good and so also is editing.

In conclusion, I may point out that it will be better if Mr. Mullick takes up a powerful story next time, so that the same may cast a spell over the audience.

Yours sincerely,

S. K. Law.

Vidyasagar College,

Calcutta.

"THIKADAR'S" STORY APPRECIATED

The Editor, "Dipali"

Dear Sir,

Herein I desire to record my impressions of "Thikadar" now screening at Chitra.

The impulse that has prompted me to write about this picture is its novelty. I have been devouring avidly reviews appearing in your

columns week after week and feel I may have a go at it myself.

It is just recently that one Mr. Muthia waxed his wrath on story-writers. Being in the South Mr. Muthiah may not have a chance of witnessing "Thikadar". If he does, is there any doubt that his rigid prejudice against story-writers in general will completely disappear?

For "Thikadar's" prime novelty is its story. It has every element that goes to the making of a successful picture. All laurels, therefore, go to its author Mr. Tulsi Lahiri.

Next in order, I would place the neat photography. Its natural background has an enchantment which keeps the audience spell-bound.

The Thikadar himself appeared to me rather stiff with un-flickering eyes and a heavy demeanour. He appeared to be a person always in a state of comma; not a successful and universally loved lumber contractor.

Mr. Durgadas, as Rai Bahadur, gives a spontaneous and pleasing performance. Miss Renuka Roy as Latika is quite natural and almost steals the acting honours by her vivacity.

Now about music and direction.

The former is sweet with catchy tunes.

I place direction as commendable without being brilliant. An extremely engrossing story such as this—should have been blended into a picture with every moment and sequence being tense and keeping the audience on edges.

It must be said however,

"Thikadar" proves a landmark in Bengal's filmdom. My ardent wish is that the author of this story should receive every encouragement to contribute more of such clever and psychological stories to the enrichment of our films.

Yours truly,

D. Rajaram.

George Telegraph Training Institute,

Bowbazar Street,

Calcutta.

FOREIGN COLOURING

The Editor, "Dipali"

Dear Sir,

It is indeed regrettable to note that many a good picture is being spoiled by giving a 'foreign breeze' to the story. It would be quite novel if the same is given once or twice. But instead, there have come before us dozens of releases having the same story more or less. The hero of the theme makes a trip overseas for study; by the time he returns the heroine, or rather his love, is forced to marry the villain, quite against her will, by her parents. After some sequences and the lover's return the story blends into a comedy or a tragedy, mostly the former. At times, this is depicted vice-versa also. Stories having a national aspect are, to the utter disappointment of the public, dealt with on the celluloid by giving a foreign colour. By their latest 'Soubhagya' the Hindusthan Cinetone too has added one more flower to the garland of such pictures.

May I hope that the authorities concerned with such already shot-

stories, think for a while about the saying "Repetition is the very root of failures".

Yours truly,

K. Sundaram,

S. K. C. Institute,

New Road, Cochin.

BRAVO, NEW THEATRES!

The Editor, "Dipali"

Dear Sir,

May I crave the hospitality of a column of your esteemed weekly for the expression of my congratulations to New Theatres for what I consider an admirable quality in them.

Film producers have to seek most naturally a helping hand in film-critics, for the creator of art looks to the mirror of a critic for the reflections of what he has created. What pleasure the producer gets in his art being appreciated in the true perspective, the critic derives in being able to interpret some real stuff worthy of his pen. Art is mutual and not individual. This in my opinion is the relation between the two great forces in filmdom, which can be compared to that of a horse and the carriage. It is obvious that the carriage is subsidiary to the horse. However great and beautiful it be, if the carriage were to occupy a position in front of the horse, the progress would be very slow.

It has been the custom of certain critics to usurp the vanguard in the progress of the film-industry. There are instances of critics pushing down the producers by

publishing all kinds of unhealthy criticism, bent upon spoiling their fair names, and many a producer falls an easy prey to the whims and machinations of the critic. They try to appease the critic by means of "loaves and fishes" from their publicity portmanteau. The critic in return devotes a fine corner stuffed with cheap stars and sugar-coated half-truths which are meant for misleading the average film-goer who looks up to these things as gospel truths, I deplore the lack of self-thinking in such a minority of cine-fans. But those who know the New Theatres from their very inception cannot be fooled. Those 'hymns of hate' fall on deaf ears.

It is a sorry state of affairs that some of the first rate producers of creative art fall in line with many of the mushroom growths—who have no other ways of gaining popularity—in worshipping the High Priest officiating over mercenary criticism. I do not wish to drag in concrete facts that are too well obvious to a discerning reader. Therefore I consider it my duty to congratulate the New Theatres who stands alone and singled out in their unbending attitude towards the wire pullings of a commercialised critic. "No appeasement", has been their motto and I hope it will be their guiding principle in future too. Bravo, New Theatres! The blue elephant needs no bell to make others know what he is.

Yours faithfully,
K. Srinivash
Palace Road,
Cochin.

Current Picture Comments

ABHINETRI

A New Theatres production in Bengali, directed by Amar Mullick. Featuring Kanan, Pahari, Sailen Chowdhury, Indu Mukherjee, Mira Dutta and others. Showing at Rupabani from 30-11-40.

Mr. Mitter is the proprietor of Ruby Theatre. His foster daughter Surama's ambition is to become an actress and she fulfills her ambition by appearing before the footlights of Ruby Theatre. She establishes herself in no time as a versatile artiste.

There is another powerful actor named Paresh who plays in Bina Theatre. One day Paresh goes to see the performance of Surama in Ruby Theatre and speaks highly of her to his boss, Mr. Dutta. Shrewd as he is, one day Mr. Dutt invites Surama under the signature of Paresh without telling him anything about it, and asks her to join his theatre which she flatly refuses.

As an atonement for this dirty trick Paresh joins Ruby Theatre. One day they go to a country side for a walk and through some unforeseen and unavoidable circumstances they have to spend the night in a villager's home pretending themselves as husband and wife.

When they come back they realise that they are deeply in love with each other. They also get the consent of Mr. Mitter for their marriage. But Paresh proposes that after their marriage they should retire from the stage. There arises a difference of opinion and a separation is

inevitable. How everything is straightened out in the end is told in the rest of the story.

There is very little material in the story, as a result of which it fails to touch our hearts. The most important event of the story is the difference of opinion between Paresh and Surama which can never be called as an effective turning point of the story. Moreover the story suffers for want of dramatic suspense and a suitable climax.

There are certain scenes which remind us of some other pictures. The club-scenes are absolutely unnecessary. The pulling of the car by bullock cart is too lengthy. We admit that Director Mullick has shown some sparks of brilliance here and there but these directorial touches sink into insignificance when we think about the whole.

Pahari Sanyal gives a magnificent performance in the role of Paresh and his songs are also very well sung. Kanan looks a bit subdued and seems to have lost much of her sprightliness. Still she acts well, and her songs are the highlights of the picture. Sailen Chowdhury and Indu Mukherjee give convincing portrayals in the respective roles of Mr. Mitter and Mr. Dutt. Amongst other roles Manjari as Madhi and Mira Dutt as Charu catch the eye.

Photography by Bimal Roy is another commendable feature of the picture. Audiography is good. Music direction is just good. Sets and costumes leave no room for comment.

—Avimanya.

Variety Entertainment at the Globe

Globe Theatre had the unique privilege of staging on its board the memorable feast of mirth, music and melody which was held for a charitable purpose. It is a rare occasion where so many screen celebrities of all-India repute make their personal appearances. The whole house was sold out several days in advance. A large number of extra chairs were arranged still the public demands could not be satisfied. There was a tremendous crowd outside all eager to see the Stars alight from their limousines. We had to elbow our way through the crowd to find our seats. The arrangements inside the auditorium were not only

unsatisfactory but at times provoking. There were no specified seats for the invited guests nor for the customers even. One was left to acquire his seat himself. The funniest part of this whole affair was that no-body came forward to shoulder the organisers' responsibilities when demanded and each party directed the bewildered entrant to the other to be more beguile.

The function began with the orchestra of the New Theatres, conducted by Pankaj Mullick. Saigal, Pahari, Kanan Sachin Dev Burman, Jahanara Begum Kajjan had to sing more than one song and they were met

with loud and prolonged applause every time. Kanan and Saigal's ovation by the public were terrific. Lila Desai gave two dance recitals, one was 'Avisarika' in accompaniment with the song of Pankaj Mullick—and the other was a Marwari dance. Atinlal's 'fire'-dance was very much appreciated. Benoy Goswami nicely sang [one 'Kirtan'. Ajit Chatterjea and Ramani Ghosal showed some caricatures, ventriloquism and comic-sketches. The former was more successful than the latter.

This was a memorable show which the audience will long remember for the first class entertainment and tenth class arrangement.

The lighting and stage management were quite good. The function terminated at 1 A. M.

Coming

A POEM OF EMOTIONS

Written in smiles & sorrows
of the Screen of Life :

RADHIKA

Starring :

NALINI JAYWANT
(A NEW FIND)

Director :

VIRENDRA C. DESAI

*It's A
National
Picture*

Ready for Booking :

W O M A N

Awaiting Early Release

NATIONAL STUDIOS'

Second Super Social

CHHOTI BAHU

(SANSKAR)

A Tale of a Heart In Tears

Directed by : VIRENDRA C. DESAI.

Starring : Rose, Harish, Jyoti,
Wahidan, Bhudo Advani,
and others

Coming

DIRECTOR

A. R. KARDAR'S

POOJA

The Story of a woman
who thirsted for mother-
hood which eluded her ..

Starring :

**SARDAR AKHTAR SITARA,
JYOTI & ZAHUR RAZA**

A National Studios' Production.

Distributors :

DOSSANI FILM CORPORATION

60, Bentinck Street,

Calcutta.

Ready for Booking :

W O M A N

NEWS OF THE WEEK

"Narsi Bhagat"

Comes To Calcutta

21st November 1940 will mark the release of Prakash Pictures' mythological masterpiece "Narsi Bhagat" at the Minerva Cinema. Visnupant Pagnis, Durga Khote, Pande, Ram Marathe, Vimla Vasistha will be seen in this picture which has been very ably directed by Vijay Bhatt. It is having a record run all over India. It has been running for 14th week in Bombay, 12th week in Karachi, 8th week in Ahmedabad, 5th week in Lahore and 8th week in Delhi.

Mr. M. A. Mughni, the publicity wizard of Prakash, is at present in Calcutta to exploit the publicity campaign of the picture.

A New Drama At "Rungmahal".

"Ghurni," a new drama from a young dramatist, Gour Shee, will have its gala premiere on board the Rungmahal to-morrow. Ahindra Chowdhury, Santi Gupta, Bhumen Roy, Sidhu Ganguly, Robi Roy, Padmabati, Usha Devi will appear in different roles. It has been produced by Pravat Sinha.

"Rajkumarer Nirbasan" at Sree.

Kamala Talkies' latest social drama "Rajkumarer Nirbasan" will be released to-morrow at Sree. The cast of this picture includes Ahindra

Chowdhury, Chandrabati, Dhiraaj Bhattacharya, Protima Dasgupta, Tulsi Lahiri, Sheila Halder, Satya Mukherjee and others. Sukumar Dasgupta is its director.

"Deepak" Released

Circo's latest picture "Deepak," a picture of a Doctor who served and sacrificed, has been released at Imperial Cinema, Bombay, on Saturday, 7th December last. Lt. Col. Dr. S. L. Bhatia I. M. S. has inaugurated the opening of the picture.

A Poet Producer

"Have you heard" a producer singing? We bet you haven't, unless of course you had been present at the "Wagie Hall" where poet, author and producer Mr. P. K. Atre, recited some of his mirth-provoking parodies. The concert was in aid of the Madhav-Julian Memorial Fund, and the singers helped to make it a grand success.

"Qaidi" Sold For Bombay Territory

Lim A. Bilimoria of the Select Serial Supply, Bombay, has purchased the exploitation rights of Film Corporation's "Qaidi" for Bombay territory. He was recently on a visit to Calcutta and on seeing the trial of

A Big Line up for Box-Office

HOT AND EXCITING FILM FARE FROM

CHANDRA ART ZANG-E-AZADI

A High-Speed Thrill Packed Drama
with Jungle Scenes.

Starring:

Chandra Rao, Urmilla, Ramlal etc.

COMING SHORTLY TO
CITY CINEMA

For Booking apply to:

BOMBAY PICTURES CORPN

55, Ezra Street, Calcutta

the picture, concluded the negotiation for the purchase.

Kidar Sharma Goes to Puri

Mr. Kidar Sharma has gone to Puri on the 3rd instant to shoot some outdoor scenes and the temple of Puri Jagannath, for his "Chitrlekha".

"Sanskar" Scores A Hit

National Studios' "Sanskar" appeals to parents as well as to children of all ages. The trials and tribulations of the College girl and boy are specially well brought out with the result that the Pathe Cinema, Bombay, has been the Mecca of our student population for the past few weeks.

Rose, Jyoti, Bhudo Advani, Harish and Sunalini Devi are in the cast. There are 14 songs in it, all are melodiously tuned and rendered.

Along with "Sanskar", a topical showing a Naga dance, about 1000 feet in length, forms an added attraction.

Biscuits For The World

In every free country in the world is the British biscuit to be found and so untrue is it that there is a shortage of food in Britain (as German propaganda insists) that Mr. F. D'Arcy Cooper, chairman of the Export Council of the Board of Trade, recently urged British manufacturers to make an export drive in biscuits.

A party of English and overseas journalists on a visit to a typical British biscuit factory—that of Messrs. Huntley & Palmer at Reading—were interested to see

biscuits being packed in enormous tanks for export to the Far East.

British manufacturers make some 400 varieties of biscuits for export. With unimportant exceptions all the ingredients are produce of the British Empire, a large quantity of the wheat being grown near Reading.

The present war has curtailed the normal biscuit and cake market by about one-fifth but this is rapidly being replaced by new markets in South America, and elsewhere. Whilst the old markets in India, Ceylon, Malaya, the Netherlands East Indies, etc, continue to receive careful attention.

"Thikadar" at Chitra

"Thikadar's" popularity remains unaltered, even at the sixth week, which begins today at Chitra.

"Musafir" at New Cinema

Fed up with the life of a prince, who was made a puppet in the hands of his ministers who actually ruled, how a man chose the life of a wandering Musafir, is well portrayed in this sparkling comedy, now running for the fifth week at New Cinema.

Mr. Rajen In Madras Board of Film Censors

On the recommendation of the South Indian Film Chamber of Commerce, Madras, Mr. M. T. Rajen, Vice-president of the Chamber has been appointed on the Madras Board of Film Censors with effect from 21st Nov. '40 for a period of one year.

Indian Studio Notes

The New Theatres Limited

Arrangements are already in progress to release the Hindi version of "Nartaki," in all the important releasing centres in India.

The Bengali version of "Nartaki" is also ready and is now awaiting its release at Calcutta.

From a director like Nitin Bose, whose creations always stand supreme in theme, treatment, technique and presentation—comes "Lagan" and "Parichaya".

The Bengali version ("Parichaya") offers eight songs, all from Rabindranath.

Kanan and Saigal share leading honours in both versions.

Film Corporation of India

Mr. Sushil Mazumdar is getting ready with the paper works of 'Pratishodh' (Bengali).

Mr. R. C. Talwar the ex-Laboratory-in-charge of the F. C. I. re-enters the Film Corporation in a new role—as the producer of a Punjabi picture entitled 'Pardesi Dhola' featuring Romola, Rajendra, Akhtar Nawaz and others. The shooting of this picture is also expected to commence shortly.

Wadia Movietone

The completion of the shooting of 'Raj-Nartaki', has placed the studio floors at the disposal of Mr. Ramji Arya. Two massive sets of "Manthan" are in the making and shooting will commence ere long.

December 13, 1940.

25

The editing is going on simultaneously, and the picture is expected to be completed by December.

Radha Rani, Sardar Mansoor, Rajkumari and Dilip Kumar have important roles in the picture.

The Mahurat ceremony of Homi Wadia's 'Bombaiwali', the new vehicle for Fearless Nadia, came off last week.

Regular shooting will commence shortly.

M. G. Dave's 'Lanka-Ki-Ladi', will, as announced before be Aspi's next. The paper-works are now complete and Aspi is busy selecting the cast. Production will commence by the 1st week of January.

The Wadia executives are negotiating with a certain party for the rights of a well-known subject which if materialises will be produced on an unprecedented scale in the coming year.

Modhu Bose's Next

We are happy to announce that Director Modhu Bose has been signed by Wadia Movietone for another picture. The cast and story will be announced later.

Prakash Pictures

'Mala' will have its all-India premiere at Imperial Cinema, Bombay, very shortly. The picture presents a new theme treated from a smartly different angle. Directors Mahendra Thakore and P. Jairaj have spared no pains to make the picture entertaining. Rose, Jayant, P. Jairaj, M. Nazir (Bombay Talkies fame) head the cast.

'Rajani' is the tentative title of the new picture Director Luhar has started. The picture deals with the problem of dowry system so far not tackled in films. Stars like Prem Adib, Jyoti, Pande, Bhudo Advani (National Studios) Amir Karnataki and Mira (Bombay Talkies fame) are featured in it.

Director Vijay Bhatt is busy with his paper-works of 'Bharat Milap'. The shooting will start from January next.

Prabhat Film Co.

The last scenes of 'Padosi' were completed at Prabhat Nagar last week. Among the many highlights of the picture, the one that stands out predominantly is the climax. The

two Padosis, having parted, meet on the dam for the last time before the whole dam bursts. And with his usual flare for authenticity and realism, Art Director Fatehlal has had a dam set constructed in the studio for the above scene. Mr. Shantaram is carrying on the editing and other works with great enthusiasm, and hopes to release the picture at an early date.

Rehearsals and other preliminary works of 'Sant Sakhu' is almost complete. Directing Sakhu of all saintly glamour, directors Damle and Fatehlal have developed her character on the human side, presenting her as an ideal wife, daughter-in-law and devotee.

BLOCKS
HINDUSTHAN PHOTOTYPE SYNDICATE
Quality Process Engravers
1, CURPAR ROAD
Calcutta
N. K. DAS GUPTA
PROPRIETOR
B.B. 5900
Best & Cheapest House in Calcutta

"Sikandar" Takes The Floor

We received a telegram from Mr. Sohrab Modi on Monday last about the commencement of the shooting "Sikandar", which reads as follows :—

CHATTERJEA, CARE DIPALI.
SIKANDER GOES IN SHOOT-
ING FROM TO-DAY EVENING
FOUR PLEASE PRAY SUCCESS.

—SOHMODI.

In reply thereto we sent the following telegram :—

MODI, CARE MINEMOVIE
BOMBAY.

BEST WISHES MAY SIKAN-
DAR PROVE CONQUEROR LIKE
ALEXANDER

CHATTERJEA.

Both the telegrams speak for themselves. We wish Mr. Modi the best of luck and all-round success.

DOINGS IN DELHI

(Contd. from page 9)

Regimental team. The standard referring has not been up to the mark also.—Delhi must congratulate itself on being chosen as the venue of the Durand tournament for the first time.

Current Week's Attractions

The films I have seen this week are Film Corporation of India's "Hindusthan Hamara", featuring Janguna, Nandrekar, Gope etc and directed by Ram Daryani,—also, Circo's "Anuradha" featuring Maya Banerji, Trilok Kapur, Jivan etc. and directed by Mohan Sinha. Both these pictures suffer from the same maladies viz., weak story, bad direction and lack of originality in everything. Consequently both

the pictures are lifeless and monotonous. I have nothing in special to comment on these two pictures. At best they are second rate productions.

In the meanwhile Metro's epoch-making "Gone With The Wind" is enjoying a thundering success at the Regal. New Theatres "Nartaki" featuring Leela Desai and Wadia's "Raj Nartaki", featuring Sadhona Bose, are being eagerly awaited. Hope is entertained by everybody that these two films will bring the much-needed welcome change in the present stalemate.

FREE !! Gold Talisman
(Govt. Registered)
given by a sage
in the palace of Maharaja of
Tipperah. Infallibly cures any disease
and fulfils all desires.

SHAKTI BHANDAR (Estd. 1928)
P. O. Auliabad (Sylhet). ASSAM.

For

Real Cinema Stories

REFER TO THE RE-OWNED BENGALI
POET, NOVELIST & CRITIC

Basanta Kumar Chatterjea's

Famous Novels

MAYA-MRIGA Rs. 2/8/-

SUNDARI Rs. 2/-

DIBA-SWAPNA Rs. 2/-

JAYANTI Rs. 2-8

Short Stories

SHAP-MUKTI Re. 1/4/-

PANKAJINI Re. 1/4/-

SHIKSHAYITTRI Re. 1/4/-

SESH-DAN Rs. 1/4/-

ETC.

Available at all Calcutta
Booksellers

No V.P. charge if ordered
at the DIPALI OFFICE

DIPALI

MINERVA'S SOCIAL SCREEN GIFT TO 1940

BHAROSA

A HUMAN STORY OF A SINGLE MAN'S SIN
AND AN ALL SWEEPING RETRIBUTION

Directed by :
SOHRAB MODI



STARS AT THEIR BEST

CHANDRA MOHAN
SARDAR AKHTAR
MAZHAR KHAN
SHEELA
MAYA DEVI
NAVAL
ERUCH TARAPORE

THUNDERING
6th
WEEK

GLORIOUS
6th
WEEK

AT

MINERVA CINEMA

Phone Cal. 887

Daily at — 6-15 & 9-30 P. M.

Sat. Sun & Holidays Matinee at 3 P. M.

Distributors for the Territories of Bengal

EVERGREEN PICTURES

Esplanade Road, East

Calcutta

1940 - - AUG.-DEC. - - 1940

MORE



INSTALLATIONS

THAN ALL OTHERS PUT TOGETHER!

PURABI — CALCUTTA

MOHAN — DALTONGANJ
PICTURE PALACE

NAIHATI — NAIHATI
CINEMA LIMITED

KING — MOULMEIN
CINEMA

BRITANNIA — DACCA
TALKIES

ELPHINSTONE — MANDALAY

Empire Talkie Distributors

E.T.D. Building., 96E, Chowringhee Sq., Calcutta.

Telephone—Cal. 3636.

Telegrams—FILMTALKS.

DIDALI

*
Friday,

December 21, 1940

*

Everyone is talking about it
Everyone is waiting to see it

SCREEN'S GREATEST DEVOTIONAL HIT

NARSI BHAGAT

Starring :

V. Pagnis, Durga Khote,
Ram Marathe, Vimla
Vasishta, Pande, Aundhkar,
Amir Karnataki, M. Nazir,
Damayanti, Baby Indira,
Vimal Sardesai, Janardan

Directed by :

VIJAY BHATT

— IT'S WORTH SEEING —
WITH YOUR FAMILY & FRIENDS

FROM

Saturday 21st Dec. at
Minerva Cinema

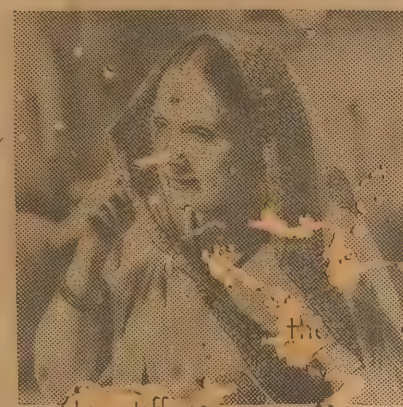
(DIRECTION : WESTERN INDIA THEATRES)

Daily at — 3, 6-15 and 9-30 P.M.

AN EVERGREEN RELEASE



PAGNIS



to diff.

THE A
E

Inland
ONE ANNA

Abroad :
TWO ANNAS

Our
X'MAS
OFFERINGS

Scintillating
SABITA

in a refreshing rural romance
SUDAMA'S

SAJNI

with Prithviraj and Pradhan
FROM SAT. 21st DEC. at

Iyoti Cinema

Champion Laugh-Smith
CHARLIE

in the hilarity sensation
RANJIT'S

MUSAFIR

with Khurshid and Vasanti
DELIGHTFUL 6th WEEK at

NEW CINEMA

MANSA TA FILM DISTRIBUTORS.

55, EZRA ALCUTTA.

194, BARR STREET, RANGOON.

'Gram : Bhimansata.

CERTIFIED WEEKLY-CIRCULATION EXCEEDS 13,300 COPIES

ESTD
1919

Dipoli

THE WEEKLY STAGE & SCREEN PICTORIAL OF INDIA

Phone :
B. B. 3253

Office and Press :
123-1, UPPER CIRCULAR ROAD, CALCUTTA.

Gram :
DIPALI

Vol. XII. }

Friday, December 20, 1940 }

No. 49

Our Point of View

A contributor has elsewhere in this issue deplored the growing popularity of Hindi films in Bengal, while Bengali pictures, according to him are daily deteriorating in quality and popular appeal. While there may be just cause for regret in the latter case, we do not find any reason to wail over the success of Hindi pictures in our province. On the contrary, these Hindi pictures are doing a yeoman's service to the industry as well as to the country at large by developing an extra-territorial national outlook among our picture-goers, which should be welcomed by every true lover of Indian nationalism. Sectional patriotism may be a paying proposition in politics, but it should be scrupulously avoided in the field of Art or entertainment.

WE extend our heartiest welcome to Uday Shankar and his troupe of dancers and musicians, who are on a visit to this city in course of their current dance tour. The purpose of the tour is to raise funds for the Uday Shankar India Culture Centre and carry the message of art and culture to different parts

OUR BOARD OF EDITORS :

Mr. Chandrasekhar.
Mr. B. K. Chatterjea.
Mr. Oscar A. Fernandes.
Mr. Sudhirendra Sanyal.
Mr. Bankim Ch. Chatterjea.

CONTRIBUTORS PLEASE NOTE :

Full names and addresses of the writer must accompany all articles even if the former are not meant for publication.

Rejected articles are immediately destroyed if they are not accompanied with sufficient postage for return.

OUR BRANCH OFFICES

DELHI.—24, Daryaganj.

BOMBAY—"Swasthik Court,"
Churchgate Reclamation.

HOLLYWOOD—415, North Edinburgh
Avenue.

LONDON—153, Fleet Street.

The Future Of Bengal Film Industry

by Prithwish Ch. Bhattacharya, M. A.

The most alarming thing in connection with the Bengali film-industry is the growing popularity of Hindi films. The film-industry in Bengal is not a babe in the cradle now that it requires proper nursing and feeding. The industry according to its age, has attained youth, though not in development, grace, beauty and vigour. It is like a girl in her teens but unfortunately without the most vital gland—the ovary. There are reasons and factors behind this mal-nutrition and undergrowth. It is high time for the producers to think, why they are lagging behind. Hopeless investment of capital is a greater folly than sheer waste of money.

It is unnatural that in Bengal, and to Bengali speaking public, the Hindi films are popular. I think, repeated failures of Bengali films have created a sense of disgust among the film-fans and they, being repeatedly befooled by the film-critics, are now utterly hopeless of its success. It is to some extent useless to discuss the reasons of its failure as I know very well that they would never reach those people who are shut inside the Harem of the studio. It is queer, almost abnormal that the producers do not know even the names of the prominent story-writers of Bengal,

but they require good stories—a rice merchant without any knowledge of rice!

Firstly, I should point out that it is story that fails. Film stories are not literary stories, that does not mean that a number of cheap stunts will make a good film-story. If anybody analyses the stories of the films, he would find out that they do not vary materially. They are like twice told tales, full of sound and fury, signifying nothing. Humours, dialogue, delineation, plots are all hackneyed and monotonous. Here Bengal, famous for her originality and artistic sense has utterly failed but it is strange that Bengali story-writers are doing very well in other provinces. The most natural conclusion is that, the producers or the directors so to say, are incapable of exploiting the best gems of our literature. Either they do not know what is a good film story or they do not care to know. But it is a fact that they are not in the habit of



a scene from National Studios' "Puja".

keeping pace with the advancement of literature. In other countries the things are quite opposite; practically studios run ahead of ever-advancing literature. The only suggestion that I can make in the capacity of a layman, or speaking as an amateur film-critic, is that every studio should have an expert at least to find out stories from the current literature. In America there are departments attached to studios to deal with stories only. An old story, without new thought or idea will no more appeal to Bengali public. The public is much more enlightened, more artistic than what they are thought of by studio-people. As the fashions of the educated become the fashion of the day so also the oral criticism by them becomes the opinion of the general public and it is a fact that in Bengal particularly story criticism by film journals fail to create public opinion.

Secondly, the blind imitation of foreign

technique and stunts has made films untraditional and un-Bengali. A Bengali differs in point of language only but not in point of thought or culture. If it would have been the age of silent films it could be said that they were foreign made. The tendency towards blind imitation has deprived them of Bengal's tradition, culture and sentiment. We do not find anything of Bengal's own, anything relating to Bengal's soul. It treads a foreign land far from the seat of our throbbing hearts and thus the industry discontinues its sacred bond with its soul, and consequently it is showy, insincere and undesirable. It is a sad thing, if our national life, our own culture is not reflected in our art, literature and industry. The men concerned should explore in the history of our culture

and tradition to find out the cue and quay. Practically, the recent productions have gone far away from the Bengali heart, they no more contain the life blood of the nation and thus they have failed to exploit the gregarious instinct of the society.

Thirdly lack of careful details mars the very seriousness of the production and some times most beautiful things have been spoilt by a single mistake in the detail. I need not point them out in particular films as it means mal-propaganda but any serious spectator may find them out. When we require village, an impression of Bengal's peaceful village life, we are to be satisfied with a few stray scenes, shot at the suburbs of Calcutta. For argument's sake one can justify these things but it can not

produce the same impression as a real village would do. When we miss the impression, we miss the very innate appeal of the film, however good that might be.

Fourthly we require new blood to replace the expiring brain there. I do not mean, those who are still at the helm of the industry should retire but I mean simply that they should have new ideas, new zeal and courage by way of helping new men. They have given their best, they have done their best. New ideas and ideals compromising with the experience gathered may give best products. Open competition in this field can not be a fruitless experiment only, though apparently it seems dangerous.

(Please turn to page 25)



ONLY A WOMAN CAN KNOW ANOTHER WOMAN

In Rajni's Tears Craving For
Sudha saw A Companionship
Bleeding Heart . . . And Love—
Love, Which A Loving Husband
Prakash now denied to his Wife—

CHHOTI BAHU

Starring :

Rose, Harish, Jyoti, Bhudo
Advani, Wahidan and
many others,

(SANSKAR)

Directed by VIRENDRA C. DESAI.

Coming Shortly at—

YOUR FAVOURITE CINEMA

A NATIONAL STUDIO'S PRODUCTION.

NATIONAL STUDIOS

Presents—

SARDAR AKHTAR & SITARA
IN

Director A. R. KARDAR'S

MASTERPIECE

POOJA

The Most Surprising Picture
of the year.

Supported by :

JYOTI & ZAHUR RAZA

Coming
RADHIKA

Director : VIRENDRA DESAI

Distributors :

DOSSANI FILM CORPORATION

60, Bentinck Street,

Calcutta.

Coming :

RADHIKA

with : NALINI JAYWAT.

Many Hollywood Stars Were Newspapermen

by William Penny

Many a star or celebrity of the screen recalls with glee unusual adventures and experiences that were his lot when, before essaying screen fame, he made his living as a member of the "Fourth Estate." For among Hollywood stars, writers, producers and others are many former newspaper men.

After various reporting jobs on the Philadelphia Press and Ledger, Nelson Eddy went to the Evening Bulletin, to "cover" police.

At the time, he was studying singing by practising with records by Antonio Scotti and others, including David Bispham. Bispham visited Philadelphia, and a fellow reporter interviewing the singer, told him about Reporter Eddy and his records. Bispham expressed a desire to see Eddy, became interested, taught him for a time and started him on the road to fame as a singer.

Hunt Stromberg, producer of outstanding screen hits, was a reporter and later a star sports-writer in Louisville, Kentucky, before he took a publicity job in a film studio, then became a producer.

James K. McGuinness, noted screen-writer of today, was a reporter on the New York Sun, Evening Telegram, and Post. He covered many outstanding stories, and even worked on the copy desk, which he

hated. His newspaper career caught up with him three years ago, when, in a newspaper picture, the producer got the idea of a copy desk of former newspaper men in pictures, and assembled McGuinness and other writers with newspaper experience as actors—McGuinness first and last attempt at being a Thespian. "I'll write the jokes," he says, "but somebody else can say 'em from now on."

Gene Fowler, noted author, at present working on a story for Metro-Goldwyn-Mayer, recalls an adventure as a reporter on many papers. He almost lost his job when he had to "sit in" on a copy desk in Minneapolis. A reporter had turned in a story of a car accident, and closed with the

condition of the injured man. Fowler inadvertently passed it. The last sentence read: "He is being treated by Dr.——. He will die."

Frederick Stephani, producer, started his career as a newspaper man in Europe. After eleven years of journalistic work, he happened to interview a noted actor, and during the conversation mentioned an idea he had for a play.

"Why don't you write it?" he urged the actor.

Stephani remarked that he was a newspaper man but knew nothing of stage writing.

"It's the same thing—only you write it in headlines," explained the actor. Stephani tried. The play was a success, and others followed. He still retains his original maxim: "Write it in headlines."

Geza Herczeg, author and scenarist, was a star journalist in Vienna. During the filming of "Florian" he called on the research department to refresh his memory regarding the assassination of Archduke Ferdinand at Sarajevo, and was sent an account in an American newspaper. To his amazement it was a "wire service" translation of his own story of the assassination, which he had covered at the time—and with his own "by line." It was the first time he learned that



Melvyn Douglas was a newspaper man before he came into movies.



MINERVA MOVIE TONE

Now takes pleasure in announcing that

Director SOHRAB MODI'S

Most Ambitious Production

SIKANDER

—ALEXANDER THE GREAT—

has gone into production

Await further details in this paper

Making & Breaking Records
EVERYWHERE
their epoch-making Social

BHAROSA

Direction : Sohrab Modi

Their hilarious Comedy
that brings roof down with
LAUGHTER

ULTI GANGA

Direction : K. Dhaiber

Distributors : EVERGREEN PICTURES

11, ESPLANADE ROW EAST, CALCUTTA. Phone Cal. 6178 'Gram—CINEFILMS

his story had been cabled to the United States.

Melvyn Douglas, who wanted to be a poet, essayed newspaper writing in Chicago after the last war. A noted political leader was to speak at a luncheon. Douglas was assigned to cover it. Pressing through the crowd, he asked the man if he had a copy of his speech, and was handed one. Retiring to a corner, he went through it quickly, and handed it to a copy-boy to take to the newspaper office, presuming that the speaker had copies for all newspapers.

As the time for the speech approached, the speaker kept looking about nervously. Then, called on, he arose. "I had a good speech prepared," he apologized, "but let a reporter have it to take notes from. I don't see him—but I suppose you'll be able to read the speech when his paper comes out!"

Which was the case.

Robert Hopkins, comedy writer and scenarist, was a cartoonist and columnist on the old San Francisco Morning Call. When William Jennings Bryan visited San Francisco, Hopkins was sent to his hotel to make a caricature. He did so, featuring Bryan's bushy curled hair about the back of his neck.

After the sitting, Bryan looked at the picture. "Lend me your pencil," he requested with a grin, and drew several birds' eggs in the bushy hair, making a birds' nest out of it. The caricature took the town by storm.

Once It Was A Triangle: Now It's A Quadrangle

The eternal triangle, firm bulwark of motion picture plot-makers, whether for purposes of romance, suspense, or just plain laugh-getting, has now become a quadrangle. And, if two heads are better than one according to accepted axiom, than it stands to reason that four angles, as they come to light in Columbia's romantic comedy, "He Stayed For Breakfast," are better than three.

This especially the truth when director Alexander Hall assigns one of the angles to a young woman as witty, lovely, and adept at ensnaring masculine attention as Loretta Young, and divides his other three angles among such assorted admirers as tall, slim and

handsome Melvyn Douglas, ditto, ditto and ditto Alan Marshall, and bulbous, not to say completely spherical, Eugene Pallette.

"He Stayed For Breakfast," which will soon be seen in this city, rings generous changes on the traditional triangle situation, with Mr. Pallette as Miss Young's former husband, who still adores her and is trying to win her back; Mr. Marshall as her current admirer with high hopes of eventual marriage, and Mr. Douglas as a young interloper who seeks refuge in her apartment when he is wanted by the police.

Of the four angles of the quadrangle
(Please turn to page 16)



"Loretta Young and Melvyn Douglas make an enjoyable comedy team in 'He Stayed For Breakfast.'"



WADIA MOVIE TONE

Rings up the Curtain on the most Poignant
Love-Drama you have Ever witnessed—

The Incomparable

Sadhana Bose

in Manmatha Ray's

Rajnartaki

Coming at
UTTARA

in Bengali, Hindi and for the first time in English

Direction : MADHU BOSE

Music : TIMIR BARAN

Supporting Casts : AHIN CHOUDHURY, PROTIMA
DASGUPTA, JYOTIPRAKASH, BIBHUTI GANGULY

Released—

A Grand X'mas

Attraction — Tarun Picture's

NIRALI-DUNIYA

—Featg—

E. Billimoria, Jal Merchant,
Lalita Pawar, Hadi & Samim

SHOWING at

Shree Bharat Lazmi

Their Next

"PRABHAT"

A Tarun Picture's Social

with Notable Cast

Shanta Hublikar

(Prabhat Star)

P. Jayraj ('Bhabhi' Fame)

Kalyani (N. T. Star)

Fakir Md. (Bombay Talkie Star)

Coming—

**OUR 1940-41 DRIVE ON THE WAY
TO YOU**

WADIA MOVIE TONE

Offers Best Hits of the
Season

MANTHAN

—Featg—

RADHARANI, MANSOOR

AND

BOMBAYWALI

Featg : NADIA

Coming

Shortly

Now Showing in

Glorious 4th Week

ADVANCE PICTURES'

BHOLI LUTARAN

at City Cinema

Coming—

PARAMOUNT FILMS'

Super Thriller

"MERE-RAJA

AND

GHAN-CHAKKAR

Sole Distributors : **LALJI HEMRAJ HARIDAS**

87, Old China Bazar Street, Calcutta.

350, Dalhousie Sq., Rangoon.

VOICE from HOLLYWOOD

by JEANETTE REX
Our Hollywood Representative

Gable To Retire ?

"Three years ago, you told the press that you would be ready to retire at the expiration of your contract. You took out a pencil and paper, augmenting your statement and showed the men and women reporters how it would be possible for you to leave the screen. In three years time you would have made enough money so that it would not be necessary for you to continue work on the screen. We now read that you have signed a new seven-year contract. What about it ?" Thus we boldly confronted Clark Gable, who according to box-office statistics draws more patrons into movie theatres than any other screen star.

"I know. I told you that at the end of three years I would have a life income of \$10,000 a year, and that would be enough for my wife and myself. I said that that I expected to travel all over the world, to places that my wife Carole Lombard had never seen. I said I would definitely retire, but I must confess, that there has been a great deal of thought given to my future in this past year, and I am to continue working," was Gable's serious reply.

Taxes Take 60% Of Gable's Income

It wasn't necessary to urge Gable to talk. He was almost anxious to explain his important decision. "You see, taxes take away almost 60% of my income, and I haven't the \$10,000 a year life income that I thought I would have. People say, \$10,000 a year isn't so much, considering your big expenses, but it would be enough for us. We do not entertain lavishly..... we live on a small ranch and keep our expenses as low as possible. But we do want a family in the near future, and that means money.

"No matter what arguments entered into this decision to retire, none affected me as much as the studio executive who encountered me with, "Do you ever stop to think how many people you would put out of work, if you retired from the screen ? Don't you think that's a kind of selfish way of looking at things ?" I answered that if I didn't work, someone else would, but he answered, "Yes, but you are a one-man business. We have spent a fortune on exploiting you. If you leave the screen, everyone from the boy who carries the mail around the studio to the director is affected. There is no reason

for a successful business to stop work, unless ill health forces this.

No Retirement Unless Public Insists

"Supposing I did retire. What would I do with myself ? My ranch work can't keep me busy all the time. To travel as we planned is not feasible at this time, as we planned to go into Egypt, India, South Africa, and the Orient. I could perhaps do a great deal of reading, but that wouldn't be enough activity for a man who is accustomed to working with his hands.

"No, no retirement for me. As long as the fan-mail insists that I am to be in pictures, they are the ones to decide, not me. In a year or two the public might tire of me.....they will know best and they will soon tell me. When they do, will be the time to retire.....not now."

Stars Do Not Live In Hollywood

Hollywood's movie stars rarely live in Hollywood.

For many reasons, a screen actor of any importance must hide himself away from the many types and kinds of people who want to sell merchandise to the celebrity who has the money.

That is why Hollywood cinemalites live on less than fifteen miles from the studios and often about fifty miles away.

Madeleine Carroll has a humble abode at Malibu Beach, 34 miles from the studio to which she must go every morning. The fact that she

(Please turn to page 22)

FROM THE TOLLYWOOD WINDOW

by Peeping Tom

With the termination of his present contract, Director Devaki Bose will be shortly proceeding to Bombay to fulfil his engagement with another concern.

He leaves behind 'Nartaki', the Hindusthani version of which, is billed for all-India release during the Christmas.

Another specimen of a strikingly original story, treated from an entirely different angle, now serves as the vehicle for Director Hem Chunder's coming social picture, not yet named for the screen.

Miss Chandravati, whose interpretation of the immortal character of 'Chandramukhi' in 'Devdas' had an air of charm that still lingers in our memory, has been chosen to play the role of an educated and accomplished courtesan, in Director Chunder's picture under production.

Miss Bharati, the pleasing 'But-Bul', whose ceaseless humming of the intoxicating tune in 'Doctor', is still echoing in our heart, will be seen in the 'romantic lead', suiting her frivolously pleasing temperament.

Protima, Suprobha and Aparna are the feminine supports and the leading male solo goes to Pahari, a promising scholar in this drama whose inherent

love for his younger brother (Ashit Mukherjee) made him choose a career that ill-fits a modern minded educated youth.

Director Hari Bhanja, whose last picture, 'Baman-Avatar' was a popular success, has lately gathered under the banner of Rai Bahadur Kamani, the less-see-in-possession of the Madan studios.

I am told, Mr. Haripada Banerjee, whose negotiations with Seth R. K. Chamria failed to mature, will be in charge of a separate producing unit, under which Director Bhanja will work at the Tollywood studio.

I am told, there might be another wedding bell for a well-known local star, who is seriously considering the proposal of marriage, from a divorcee-technician with foreign training.

Kanan set the ball rolling for many of her sporting-minded sisters, to keep the fun going!

Director Profulla Roy, whose contract with Shree Bharat Lakshmi is about to expire is, I am told, now released by his producer to accept engagement elsewhere.

His is a career, which we would always love to watch with keen interest. One of the seniormost men of the line, with years of solid training and experience, Director Roy is a proud asset of the Industry. We hope to give detailed news of his coming activities in our next number.

A deputation, which has lately arrived from Lahore to do the spade-work, told me last week, that they have decided to hold the second session of the All-India Motion Picture Congress in Punjab.

Will Bengal welcome such a proposal, in the teeth of the invitation extended through the executive-members of the B. M. P. A. during the last inaugural session of the All-India M. P. Congress at Bombay which was readily accepted?

So far as I remember, Bengal can not be blamed for her failure to hold the contemplated session here, for reasons already explained before. If at all, a second session is desired, why Bengal should be robbed of the hospitality which she volunteered to extend?

I am sure, the deputation will meet the executives of the B. M. P. A., before they take up the field-work in right earnest. The decision of the former association, guiding the film-movement of this province, is awaited in a matter of such a paramount interest, involving the prestige and goodwill of a province.

DIPALI

December 20, 1940



Durga Khote

India's Number One character actress will be seen this week in Prakash's devotional epic, "Narsi Bhagat", opening at the Minerva Cinema tomorrow.



DIPALI

December 20, 1940

DEVIKA RANI is shortly to return to the screen in a new Bombay Talkies picture.



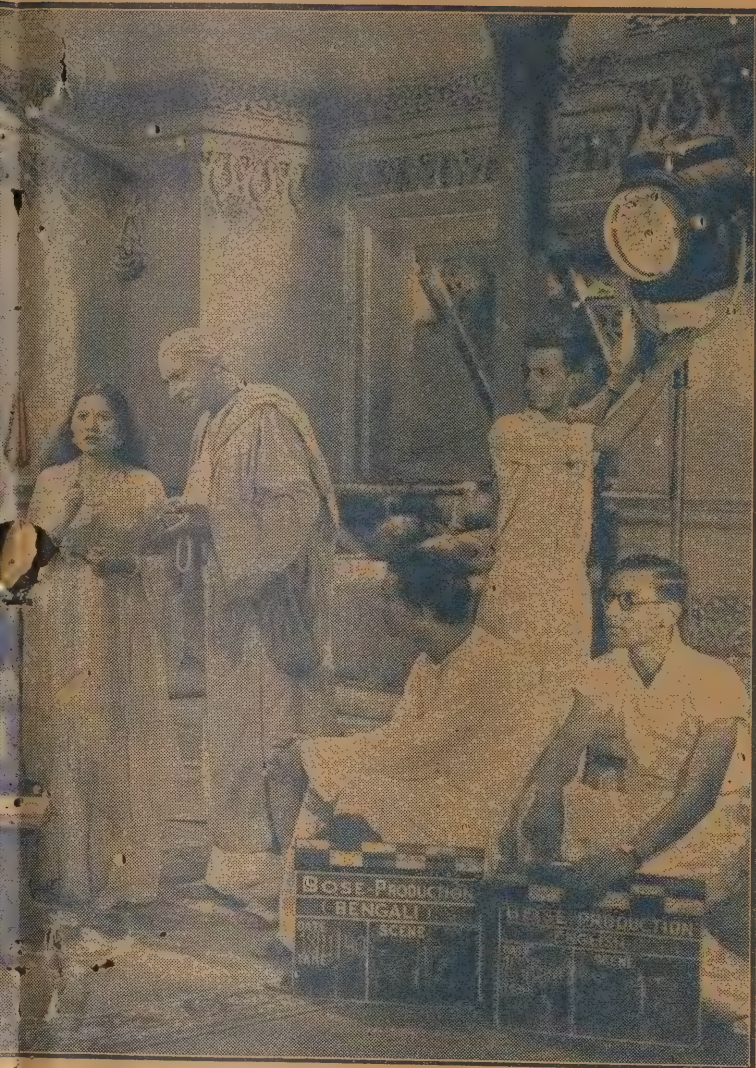
A WORKING STILL of Wadia's trilingual production open in Calcutta. Sadhona Bose and Ahindra Chowdhury (seated on left). Behind the camera is Prabodh Das.



LUCILLE BALL's poke bonnet shows the latest fashion in head-wear in Hollywood.



"DEEPAK" PREMIERE—On the left is seen Lt.-Col. Dr. "Deepak" at the Imperial Cinema, Bombay. On the right is Chimanlal Trivedi, Managing Director.



"Raj-Nartaki", the Bengali version whereof will shortly
 are seen receiving instructions from Director Modhu
 s., who along with his brother Jatin Das is cranking the film.



Bhatia addressing the premiere audience of Circo's
 right is seen Lt.-Col. Bhatia with his wife and Mr.
 Director of Circo Productions Ltd.

DIPALI

December 20, 1940



SABITA DEVI will greet her
 Calcutta fans in Sudama Pro-
 ductions' "Sajni", due here for
 Christmas release.



MARLENE DIETRICH will shortly
 be seen in Universal's "Seven
 Sinners".



Uday Shankar

A fine sketch of the great dancer who will open a short season in Calcutta from tomorrow with his Centre group of artistes and musicians.

PRE-RELEASE REVIEW

by EMBEE

Lucky Partners

At the Lighthouse, with Ronald Colman, Ginger Rogers, Spring Byington, Jack Carson, Cecilia Loftus and others. An RKO Radio picture, directed by Lewis Milestone.

Jean Newton works in her Aunt Lucy's Greenwich village bookshop. One morning as she goes out to deliver books to a customer, she meets David Grant, a cartoon artist, who, for no other reason but that he likes her happy face, wishes her "Good Luck!" At her destination Jean is given a gorgeous dress, which makes her believe that David's salutation has brought her luck.

She seeks David out and asks him to go halves on a sweepstake ticket with her. David consents to the proposal on condition that she will go on an impersonal "brother-sister" honeymoon on his share of any winnings that may accrue. As luck would have it, the ticket secures a place in the drawing and fetches a price of 6000 dollars. With his share of the money David buys a car in Jean's name and induces her to go to Niagara Falls with him.

Jean has been engaged to a young insurance man named Freddie, who is

a sort of a fat head. He grows suspicious of David's intentions and follows the couple to Niagara Falls with the purpose of surprising them at dead of night. In the meantime David discovers that he has fallen in love with Jean. Knowing her engagement with Freddie, he quickly checks out of the hotel and leaves hurriedly in the new car. Shortly after Freddie breaks in, which causes a quarrel between him and Jean and a break-up of their engagement.

On his way back, David is arrested for speeding and on suspicion of stealing the car. The inevitable legal proceedings bring out David's real identity and Jean gets the surprise of her life when she learns that he is none other than Paul Sommerset, the famous painter who served a jail term for illustrating a children's book with indecent pictures. A vigorous defence by Jean on his behalf, earns his acquittal from jail but sentences him to a lifelong imprisonment in her heart.

Ronald Colman and Ginger Rogers make a surprisingly well-balanced team. As David and Jean, both the stars turn in superb performances, which prove once more their unusual ability for mirth-making as well as for more serious



Ginger Rogers plays magnificently in "Lucky Partners"

acting. Jack Carson acts splendidly in the role of Freddie. Spring Byington, Cecilia Loftus and others are also very good in supporting roles.

The Sea Hawk

At the Elita, with Errol Flynn, Brenda Marshall, Claude Rains, Donald Crisp, Flora Robson and others. A Warner Brothers picture, directed by Michael Curtiz.

During the reign of Queen Elizabeth, Philip II was on the throne of Spain. He dreamed of a world-wide conquest and considered England the only obstacle that stood between Spain and the control of all Northern Europe. To soothe the doubt Elizabeth and to allay any suspicions she might have, he sent Don Alvarez as Spain's Special Ambassador to the court of Elizabeth. But on the English Channel Alvarez's ship was captured by Sir Francis Thorpe, leader of a bold band of English privateers, whom the Spanish called pirates, and by other uglier names. It was an open secret



Brenda Marshall will be seen this week in.
"The Sea Hawk."

that most of the booty of these "pirates" went into the English treasury.

Don Alvarez and his English sympathiser, Wolfigham, could not expect anything more from Elizabeth but a mild rebuke to Thorpe for this incident. The latter had a private audience with the Queen after the court session, when he outlined his plan to bring to the English treasury a year's plunder looted from Mexico and Peru that was shortly to leave the New World for Spain.

But Wolfigham's spies betrayed Thorpe and he was captured and taken to Spain in irons. There Thorpe received his sentence—to the galleys, for life! While serving this sentence Thorpe came to know of Spain's secret plans for the invasion of England.

With extreme courage and a greater resolve he engineered a mutiny by the galley slaves that turned the table on Spain. Thorpe returned to England with the complete secrets of the Spanish Armada and Wolfigham's implication in the plot.

Errol Flynn literally lives the role of Sir Francis Thorpe and fights and makes love with equal ease. Brenda Marshall supplies a much-needed romantic interest in this action-packed drama. Claude Rains as Don Alvarez, Flora Robson as Elizabeth, Alan Hale

as Carl Pitt and Henry Daniell as Wolfigham render excellent account of themselves.

The fighting scenes are realistically portrayed which should immensely intrigue juvenile audiences.

Charley's Aunt

At the New Empire, with Arthur Askey, Richard Murdoch, Graham Moffat, Moore Marriott, J. M. Roberts and others. A Gainsborough picture, directed by Walter Forde.

The well-known farce about an under-graduate's predicament, when he is forced to play the role of an aunt in order to save him and his companions from being sent down, is re-made with newer twists and funnier gags. Most of the fun of this new film derives from the fact that the aunt in question had been

SPECIAL NOTICE.

To Our Readers.

On account of the growing price, dearth of Paper, Ink and all Printing Materials and consequently exorbitant cost of Production we are constrained to raise the price of DIPALI (both Bengalee and English) from ONE ANNA to TWO ANNAS a copy from January 1941.

The bulk, contents, illustrations will be substantially increased and the general get-up of the Papers will also undergo a thorough overhaul.

The rates of subscription are as follows:—

(Inland.)

Yearly subscription ...	Rs. 6/-
½ Yearly ...	Rs. 3/8/-
Quarterly ...	Rs. 2/-

Post Paid

Specimen Copy ...	Ten Pice.
-------------------	-----------

(In Burma.)

Yearly subscription ...	Rs. 9/-
½ Yearly subscription ...	Rs. 5/-
Quarterly ...	Rs. 3/-

Post Paid

Single Copy ...	Three Annas.
Specimen Copy ...	Four Annas.

(Abroad)

Yearly subscription ...	Rs. 10/-
Single Copy ...	Four Annas.
Specimen Copy ...	Five Annas.

Quarterly subscribers are booked from 1st. January to 31st March; 1st. April to 30th June; 1st. July to 30th September and 1st. October to 31st December.

YOUR CORNER

GOONDAS AND CINEMA TICKETS

The Editor, "Dipali"

Dear Sir,

The other day I went to the Paradise Cinema with a mind to see B. T's 'Bandhan'. There I saw a boy standing just beside a Darwan of the said cinema and heard him shouting for 4th class tickets. Seeing me in front of him, he (the boy) directed me to go to the south-east corner of the adjacent open plot for tickets. I also went there for a test and most probably the chief of the goondas agreed to offer me a 4th class ticket for seven annas, which I refused in no time. After that I went to their then 'current booking-office' for a third class ticket and saw about 30/35 tickets unsold and that was why I hesitated to purchase. But to my utter surprise I saw after a minute's time the booking officer was giving all

a bar maid at Oxford, had married into aristocracy and still had an admirer in the proctor who had known her somewhat intimately in his youth.

Arthur Askey proves himself a topnotch comedian in the title role. He is ably supported by Richard Murdoch and Graham Moffat who play his co-collegiates. Moore Marriott and Felix Aylmer catch the eye most in other supporting roles.

the tickets to a man in a way meant to pass unnoticed. However, I cannot understand why they support the goondas in this way. At present this is the only place where the B. T. pictures first come before the public. I think, if they follow the principles of Chitra Cinema of North Calcutta, which was once the depot of the goondas, this cinema house will get the co-operation of the peaceful public no doubt. We have nothing to complain against them save and except the goondaism. I, as one of their patrons and well-wishers request the Manager of the Paradise Cinema not to sell a single ticket to the goondas for goondaism and to be up and doing to avoid this nuisance.

Yours very truly,

Sunil Kumar Mullick

Kaloopara Lane

Dhakuria P. O.

(24-Parganas)

PARADISE MANAGER'S REJOINDER

The Editor, Dipali,

Dear Sir,

We thank you for kindly forwarding to us the complaint received by you Re: the sale of tickets by "goondas" near the Paradise Cinema and have noted the contents and in reply have to assure you that the

allegations made therein are not correct.

We would like to mention in this connection that we do not sell any tickets to the "goondas" knowingly. The system of "Advance Booking" at the Paradise is such that it enables our patrons to book their seats from 1-9/- and upwards seven days in advance and 1/4-6 one day in advance. As a rule we do not give more than four tickets at a time but when bona fide parties approach us we give them more than four after scrutinising individual cases. If "goondas" in the garb of gentlemen or through respectable looking young men manage to buy tickets from the "booking office", it is not possible for the management to check the same.

Another thing is this that no tickets are sold by the "goondas" within the cinema boundary. If anyone sells tickets on the public highway or in the open spaces adjoining the Cinema in the very presence of the police, it is for the police authorities to deal with the same and not the cinema management. We admit that the authorities have been able to control this practice in the North and why they are not able to do so in Central Calcutta is for them to know best.

Whether the authorities are able to take any step in this matter or not, we think the public can put a stop to this practice themselves. In fact it is the public support that is responsible for encouraging this nuisance. If the public decide in a

body and take a solemn vow not to buy a single ticket even at personal sacrifice and inconvenience, from these "goondas", we are confident that these "goondas" will have to find out some other avenue. It is the demand that creates the supply but if the demand is cut out the supply is bound to crash.

We appeal therefore to the public through your columns to refrain from patronizing these "goondas" if they want this menace to be wiped out.

Very truly yours,
For Paradise Cinema,
S. M. Bagde
Manager.

OMAR'S LIFE IN CELLULOID

The Editor, "Dipali"

Dear Sir,

We have known through the press that Probhat has undertaken a documentary theme for transformation on the screen and that is the life history of Omar Khayyam, the astronomer poet of Nishapur. Omar's 'philosophy of life' is the most disputed question of the literary world. Hence as a sincere cine-fan I would like to give an analytical review of his philosophy so that the producer may catch the clue from it.

Different critics have given different interpretations to his philosophy and mostly they are misnomers. Some think him as one of the greatest writers of magnificent love-idylls. While others take him to be a mere pleasure-seeking sensual being

who only goes through life hankering after gross enjoyments. Some look upon him as a grim fatalist who knowing life to be so transitory and all beauty so fleeting and all beings so hopelessly powerless in the hands of fate tries to drown his fear and confusion in a feverish pursuit of incessant pleasure, the motto of which is "eat, drink and be merry, because to-morrow we may die". He is unable to face life and is unwilling to unravel its mystery; he only drugs himself with continuous enjoyment which has no real value to him. Others believe, his fear and confusion have embittered him so much that he has become a complete cynic and does not believe that there is any goodness or beauty in anything at all. He mocks those who find pleasure and happiness in life and thinks them as so many deluded fools who run after the "Will-o-the-Wisp". He mocks alike the sage and the pleasure-seeker and thinks that there is nothing to do in life but to sneer and laugh at everything.

Some people have even tried to prove that he was out and out a religious man and the imaginary person whom he had often addressed in his poems is supposed to be none other than the creator to whom he turns for light and mercy after his fitful and futile journey through life. But this is wholly an incorrect view. Omar, if he was anything, was more than an atheist than a believer. In fact, Omar's poems are not outpourings of a religious mind. When he addresses an imaginary person in

words of endearment or when he appeals to the Being to enlighten him about the true mysteries of life, it is only to his own innerself that the appeal is directed. The poet's personality splits up as it were into two distinct and separate halves having two opposite emotional trends. Herein lies the poet's true nature with all its charm and beauty and its extreme struggle and pathos. One half of his self is always trying to overcome the other half, but as none is free from the fetters and as neither has any understanding nor sympathy for the other, there is an eternal struggle going on in the poet's soul. He is afraid of letting himself enjoy the pleasures of life forgetting all worries. The very idea of pleasure brings with it the idea of misery which the poet vainly tries to shake off. There is a continuous urge in his soul which seems to say, 'Do not hope, the unknown fate is very unjust, make haste, the time is fleeting, get the most you can out of it'.

"Awake my little ones,

And fill the cup

Before life's liquor in the cup
be dry"

And again :—

"Come, fill the cup and in the fire

of spring

The winter Garment of repentance

fling

The bird of time has but little way

To fly—and lo ! the bird is on the
wing".

And yet again when he tries to enjoy life, the other voice make him remember what was in the past is no

December 20, 1940

more to-day, what is to-day, will be
no more to-morrow. What is then
life? What is the use of trying to
enjoy things, if everything is so
uncertain?

"It is all chequered boards of nights
and days.
Where destiny with men for pieces
plays
Hither and thither moves, and
mates and stays"

Omar never aspired to be a
teacher of mankind. He was himself
a storm-tossed doubt-beset man like
anyone of us, sometimes hopeful,
sometimes frightened, sometimes bitter
and sometimes of the resigned.

This is in short what we can sum
up as his philosophy of life.

Sincerely yours,
Bagishwar Jha B. A. (Hons.)
Cinegoers' Association
Bankipore,
Patna.

FAN MAIL AND STARS

The Editor, "Dipali"

Dear Sir,

I have been reading with mixed
pleasure and amazement various en-
quiries and oddities about the movie
stars. Recent appearance of two
letters and their replies in a local
brochure is no less interesting and
should not escape the attention of
the interested mass. Hectic senti-
ment and inclination of the fans to
become familiar to the heart of Stars
are growing to be a rage of the
present day. The members of either
sex are apparently nestling soft and
dewy affection towards their screen
favourites.

While painfully admitting that a
majority of Indian Stars have either
hardly any time to attend and respond

to these fan letters or are not so
proficient with the importance of the
same, there are now a no less pretty
large number of Stars who are best
qualified and accomplished and some
are frequently contributing articles
both in English and other vernacular
languages in film journals and
magazines.

There is no next word after this
but to request the screen personalities
again to attend to each of the fan
letters carefully and if possible to
favour with compliance, if they may
be found expedient, as these letters
have a no less important bearing on
the shaping of a career of an artist.

Yours sincerely,
C. N. Daas
20, Doctor Jagabandhu Lane.
Calcutta.

CHITRA
Phone : B.B. 1133
7th
WEEK'S SPLENDID MARCH !
SHREE BHARAT LAKSHMI'S
Du-Luxe Attraction
THIKADAR

A Rare
Entertainment
with an un-ending
Lesson for humanity !

Direction : PROFULLA ROY.

Principal Players : DURGADAS, JIBAN, RENUKA,
TULSI, SATYA, CHITRA, SANTOSH & Others.

**Coming !
Shortly !**

NEW THEATRES
Novel Attraction

HAR-JEET
HAR-JEET

The inter-woven fates of two Stage-Stars
compose an absorbing narrative, full of
Love, Life & Social Contrast !

Direction : **AMAR MULLICK**

Played by : KANAN, PAHARI, NAWAB,
NEMO & OTHERS.

"VOICE OF SATAN"

Another Excellent Propaganda Film.

"The Voice Of Satan" produced by Wadia Movietone from a story by Ezra Mir is a one-reel war publicity film exposing the lies behind the German-Hindustani broadcasts. It has been made with the object of counter-acting German influence in the Indian home. This is in essentials a little melodrama in Hindustani showing in vivid detail exactly how the Gestapo manage to persuade Indian students in Germany to broadcast in Hindustani the lying statements, which ~~misleading~~ listeners in this country ~~mislead~~ represent the true state of affairs in Germany.

The film opens with a family scene in a typical well-to-do house where the husband is depressed by market conditions. Opinions in the household are divided on the subject of India participating in the war. One of the two sons explains the direness of India's plight, should Britain lose the war pointing his moral by reading out the passage from Hitler's "Mein Kampf" which reveals that in his opinion Asiatics are only fit to be slave peoples. But the father says that according to German broadcasts India would be better off under Nazi rule. The son then says that a friend of his who has escaped from Germany will come in and tell them of his experiences in that country.

When the student arrives and tells the interested family exactly how he was brutally beaten by the Gestapo before appearing before the microphone where he was handed his

script ready written for him by Goebbels' Propaganda Department. To ensure that he read only what was written without any interpolation of his own—there were Gestapo men standing by with loaded revolvers and an interpreter.



Ezra Mir has written the story of "Voice of Satan."

When his shocked friends have heard his story the father switches off the radio which is just beginning the German-Hindustani hour and the sad student wonders aloud if some other wretched compatriot is being ill-treated so that the Nazi propaganda machine can go grinding on. As a result of these disclosures we leave the family with the two sons in uniform since they have passed their examinations for the Indian Air Force and are off on active service with the full consent of their parents.

VOICE FROM HOLLYWOOD

(Continued from page 11)

must arise at 5-30 in the morning, in order to be at the studio by 6-30, so that when she is called on the set at 4-00 O'clock, she will be ready, doesn't perturb her at all.

A nearby neighbor is Douglas Fairbanks, Junior, whose beach home is hidden by a high wall. Only those who sail by, in front of the house can see it, as the back wall cuts off all salesmen and sight-seers, who would get inside.

Some Live 13 Miles Away

Brentwood, a suburban district where many of the celebrities live is about 13 miles from Hollywood. Joan Crawford, Pat O'Brien, Claudette Colbert, Gary Cooper, Tyrone Power, Irene Dunne and others live here.

Joel McCrea and wife Frances Dee, both of the cinema, live on a 1000 acre ranch just beyond the city limits of Los Angeles. This is quite a distance, when it is considered that Los Angeles is the largest city in area in the United States.

Many of Hollywood's famous stars live in San Fernando Valley, 24 miles from Hollywood, their most prominent family being that of Clark Gable and wife Carole Lombard.

Until recently Genevieve Tobin, wife of director William Keighley, lived at Santa Barbara, 100 miles from Hollywood. She was never late for work, and never complained at living so far away.

NEWS OF THE WEEK

"Thikadar" at Chitra

Shree Bharat Lakshmi's "Thikadar" is held over for the seventh week at 'Chitra' from to-morrow.

"Musafir" at New Cinema

It steps into the sixth week at New Cinema from to-day.

"Nirali Duniya" at Bharat Luxmi

'Trust Your Wife' (Nirali Duniya), Tarun Pictures' first social hit, will have its grand gala release at Shree Bharat Lakshmi Talkies, Calcutta.

Tarun Pictures' next will be "Prabhat", featuring Shanta Hublikar, Jairaj, Kalyani and other talented artists.

"Rajkumarer Nirbasan" at Sree

This picture steps into the second week from to-morrow. We have seen the picture very late this week, so our review will appear in our next.

"Sajni" at Jyoti

Sudama Productions' latest social picture "Sajni" will be released to-morrow at Jyoti Cinema. It features Sabita Devi, Prithviraj, Sneha Pradhan and others, directed by S. Badami.

Opening of "Purabi"

This New Cinema House, which is situated at the junction of Harrison Road and Mirzapur Street, has been opened on Sunday before a large

and distinguished gathering. We wish them the best of luck.

"Narsi Bhagat" at Minerva

Prakash Pictures' mighty devotional epic "Narsi Bhagat" will have its gala premiere to-morrow at Minerva Cinema. V. Pagnis, Durga Khote, Ram Marathe, Pande, Vimla Vasistha are in the cast. Mr. Vijay Bhatt is the director.

"Mala" at Imperial

"Mala" which will be released very shortly at Imperial (Bombay) is a social photoplay of rare quality. Rose appearing as 'Mala' surpasses all her previous characterizations. Jayant, P. Jairaj, M. Nazir, Munshi Khanjer, Heera, Kaushalya, Daya Devi and others are there.

Directors Mahendra Thakore and P. Jairaj have done their best in its making.

Mr. Rustom Modi Honoured

To meet Mr. Rustom Modi, Proprietor Stage Film Company, Bombay, the Northern India Film Journalist Association gave a Tea-Party at the Hotel West-End, Lahore, on the 10th December 1940 at 4 P. M. Almost all the Lahore journalists attended the function.

ATANK NIGRAH PILLS

An unparalleled remedy for diseases resulting from excessive loss of seminal fluid, tones up the entire nerve system.

Re. 1/- Per Tin.

Atank Nigrah Pharmacy
214, Bowbazar St., Calcutta.

Indian Studio Notes

Associated Distributors Limited.

Mr. Tulsi Labiri is now busy with the last of the biggest sets "Bijoini" with Chandrayati & Rathin. Having completed this set, which will mean completion of the major shootings, he will leave Calcutta with party for the exterior shots. If circumstances do not go against, he is confident of making the picture ready for release within this month.

Evergreen Productions.

Recently a new film producing company is reported to have been floated in the name of Evergreen Productions under the supervision of Mr. Ranglal Jajodia. Their maiden production is "Andha Nachar", a 3-reeler. It is also told that Mr. Niranjan Pal is responsible for both story and direction. This three-reeler is being produced at Film Corporation studio. Captain Bholanath of "Hate Khari" fame will be seen in the main role.

Movie Technique Society

Their maiden production "Kabi Joydeb" is progressing fast under the direction of Hiren Bose. Director Bose plays the title role and the rest of the cast consists of Chitra, Roma Bose, Ranibala, Ratin Banerjee, Jahar Ganguly, Nareesh Mitra, Satya Mukherjee, Gokul Mukherjee and others. The picture is expected to be released by the middle of February 1941.

"Rajnartaki" Completed in Record Time.

Wadia Movietone is setting up a record in the Film History of India by completing their three-version picture (including English version) "Wadi Rajnartaki", in six months and Mr. Modhu Bose, its Director, is to be congratulated on his exceptionally speedy work.

It is surprising to note that a spectacular, and colourful picture like "Rajnartaki" has taken only six months' time to reach completion which proves that a well-equipped studio, under the guidance of an experienced and veteran producer like Mr. J. B. H. Wadia, a speedy and able director like Mr. Modhu Bose, and a set of first-class experienced artistes and technicians can work wonders.

It has been authentically reported that the shooting of "Rajnartaki" started on the 22nd of June last and the work in the last set of the picture is in progress now. The picture features the glamorous Sadhona Bose, supported by a set of reputed artistes like Ahindra Chowdhury, Jyoti Prakash, Prithviraj, Nayampally, Bernita Gupta, Protima Dasgupta, Priti Mazumdar, Bibhuti Ganguly, Mrinal Ghose, Provat Sinha and Bechu Sinha. Mr. Manmatha Roy, the dramatist, is also, making his debut in a prominent role.

Jotin Das, of 'Sita' fame, ably associated by Probodh Das, the youngest but an experienced cameraman of Bengal, is in charge of camera.

Mr. Sudhansu Chowdhury is responsible for its Art-Direction, while the musical credit goes to Timirbaran.

Mr. Surendra Desai is in charge of the production.

The negative of the English version is being sent to America for processing and editing.

The Hindi version will be released first at the Royal Opera House, Bombay, to be followed by the release of Bengali version at Calcutta early in January.

Chitra Productions (Bombay)

Phenomenal progress has been made by this newly started concern on their first picture tentatively called "Kanchan". More than 25,000 feet have already been shot.

Leela Chitnis, acclaimed as one of the most popular stars in India today, is herself at the helm of affairs. Sardar Chandulal Shah has placed the entire resources of the Ranjit Studios at the disposal of the new Company. C. R. Gvalani is responsible for organising the new company, is also the producer of "Kanchan".

"Kanchan" features Leela Chitnis in the title role supported by Arun, Vimla, Vasishtha, Mubarak, Nagendra and others. Directorial honours of this film are to be shared by Krishna Gopal, better known as "K. G." and Mrs. Gvalani (Leela Chitnis) herself.

Prabhat Film Co.

The editing and synchronising of "Padosi" are nearing completion. Music Director Master Krishnrao has made a good contribution to the musical side.

Messrs Damle and Fatehlal, are again up and doing. They have recently left Poona on a tour to the Ajanta caves and other historical places, to collect material for the Art department. Meanwhile the work on "Sant Sakhu"—music rehearsals and other preparations are proceeding apace.

National Studios Ltd.

"Puja," Director A. R. Kardar's first picture for National Studios is ready and will be released after "Sanskar." Sardar Akhtar, Sitara, Jyoti, Jahur Raja, Sunalini Devi have appeared in the leading roles. Anil Biswas is in charge of music.

"Sanskar," directed by Virendra Desai is running well at the Pathe in the sixth week. It has now been released at Delhi and other centres.

Virendra Desai's "Radhika," starring his new find, Nalini Jaywant, is now in the last stages. The actual studio work has been completed and the film will go for editing very shortly.

"Asra," starring Sardar Akhtar and directed by Chimankant Gandhi and Lalitchandra Mehta under the supervision of Mehboob is fast nearing completion as also is "Kasoti" directed by Ramchandra Thakur.

WANTED

Experienced Cameraman to join immediately. Salary according to capacity. Apply stating previous experience to :

Pragati Pictures (Madras) Ltd.

"Admiralty House",
Mylapore, Madras.

FREE !! Gold Talisman (Govt. Registered) given by a sage in the palace of Maharaja of Tipperah. Infallibly cures any disease and fulfils all desires.

SHAKTI BHANDAR (Estd. 1933)
P. O. Auliabad (Sylhet). ASSAM.

Bombay Pictures Corporation

We are glad to know that they have secured the distribution rights of India Artist Ltd.'s "Bahurani" and Hind Pictures' "Sandesa." The former will be released at Ganesh Talkies on 28th December next.

Ranjit Movietone, Bombay

Ranjit's next release is 'Umeed'. This gay picture is directed by Sjt. Manibhai Vyas. Ishwarlal, Prabha, Nurjehan, Kesari and Dixit are featured in it.

"Shadi"—Madhuri, Motilal, Khurshid, Ishwarlal and Dixit are in the cast and Jayant Desai is the director. Jayant Desai is heading fast with "Shadi". It deals with the problem of matrimony.

Principal P. K. Atre writes the script of "Vedya Cha Bazar". This picture will be directed by Jayant Desai.

Circo Productions, Bombay

Their latest release "Deepak" has proved very popular at the Imperial. It is reported that Director Khosla has done his job very creditably.

"Madhusudan" is to be Circo's next release featuring Kumar and Maya Banerjea, directed by Balwant Bhatt.

"Vanmala" with Maya Banerjea is progressing steadily with Mohan Sinha as the director.

Director Gunjal is now busy with his "Tulsi".

Circo's 1941 line-up is really remarkable. "Shakuntala" featuring Shanta Apte will be directed by Devaki Bose. "Bhakta Bidur" will feature Vishnupant Pagnis. Chandramohan and Naseem will be starred in "Cleopatra".

The Future of Bengal Film Industry

(Contd. from page 6)

(Last) I should appeal to the men concerned to think deeply about draw-backs. An association of producers may find out the pros and cons of the sinking business. It is not the industry of a few individuals but it is rather a national industry. Bengal may profit through this medium of propaganda and education if she likes, as she can very well toll the death-knell too. If Bengal fails in this industry, it is difficult to believe that she will shine elsewhere. Most considered forecast is that, in case the producers go as they are going and if they are not serious of their own career, they are sure to be ousted from the market and Tollywood will mean another Barabazar.

Look out for our

Grand Anniversary Number

To Be Out During X'mas Week

Price Per Copy—FOUR ANNAS

IN SPECIAL NUMBERS

The Standard Created by

DIPALI

needs no trumpeting

Articles From Eminent Writers,
Interesting and Informative
Features, Pictures of Breath-
taking Beauties of Indian as
well as Foreign Stars, etc. etc.

Be Sure of your Copy ! Available Everywhere !!

Once It Was A Triangle : Now It's A Quadrangle

(Contd. from page 9)

To say nothing of its director—Miss Young is the one who has most recently come completely to comedy. Long known to film fans for romantic or strongly dramatic parts, she recently played with Ray Milland in Columbia's "The Doctor Takes A Wife," with such high and hilarious results that there was nothing for it but to cast her at once in another comedy, directed, as was "The Doctor," by that adroit master of film laughter, Alexander Hall.

As for Miss Young's admirers—Melvyn Douglas is an old hand, both at comedy and at playing under Mr. Hall's direction. He has made for Columbia, with Hall at the megaphone, such pictures as "There's Always A Woman," "There's That Woman Again," "Good Girls Go To Paris," and "The Amazing Mr. Williams."

Alan Marshal divides his time about equally between straight dramatic roles and comedy, having been seen recently in such diversified offerings as "Adventures of Sherlock Holmes," "Hunchback of Notre Dame," "Married and In Love," and "Bene." This time, even if he's one disappointed suitor—it's sheer comedy.

The spherical Mr. Pallette, who has been in pictures for the past thirty years, has, what with his augmenting avoirdupois, become more and more a figure of chronically spluttering and

explosive fun. He's romantic in this one for a change—if being a still hopeful ex-husband makes one a figure of romance—but, again, the accent is on the comic, rather than the tragic aspects of his marital frustration.

Not a member of the quadrangle,

but also carrying on the comedy is that sterling player of cockney servant roles, Una O'Connor, remembered outstandingly for her role in "Cavalcade" and numerous other successful pictures. Others with important comedy roles are Curt Bois and Leonid Kinskey.

BIG NEWS FOR EXHIBITORS !

Heralding - - - -
The Advent of a Great
Motion Picture !!



The India Artists Ltd.
presents

BAHURANI

—THE GATE-CRASHER OF 1940—

with :

Royal Jewels : ROSE, KISHORE SAHU

(Bombay Talkies' fame)

MUBARAK & ANURADHA

The Story of a Couple's Life & Love

WILL BE RELEASED
through



BOMBAY PICTURES CORPN.

AT

GANESH TALKIES

FROM

Saturday, the 28th Dec., 1940

8
TH. WEEK
BANDHAN

BOMBAY TALKIES'

POPULAR HIT
WHICH HAS TAKEN THE
ENTIRE CITY BY STORM

Starring :

LEELA CHITNIS
ASHOK KUMAR

BANDHAN

Supported by :

V. H. DESAI

SURESH, PURNIMA,

SHAHNAWAZ

NOW SHOWING AT

PARADISE

DAILY : 3, 6-15 & 9-30 P.M.

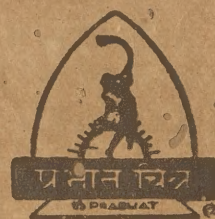
DISTRIBUTOR

KAPURCHAND Ltd.,

39, BENTINCK ST: CALCUTTA

'Gram : 'Kapur Films'. 'Phone : Cal. 6874 & 75

AWAITING RELEASE



PRABHAT'S SOCIAL

PADOSI

A SAGA OF TRUE FRIENDSHIP

Directed by :

V. SHANTARAM

Starring :

ANIS

MAZHAR

JAGIRDAR

PADOSI

PRESENTS A NEW PHASE OF
VILLAGE LIFE WHICH HAS
BEEN BROUGHT VIVIDLY ON
THE SCREEN BY PRABHAT

A Story of Ideal Village Life

Once, DIPALI December 20, 1940.

Ref. No. C. 2131.

SHREE
BHARAT LAKSHMI'S

GLORIOUS
7th WEEK

GRAND
BENGALI NOVELTY

AT CHITRA

THIKADAR

with

DURGADAS, RENUKA,
CHITRA, ABBASUDDIN

ALSO RUNNING AT

with

JIBAN, TULSI, SATYA,
GIRIN CHAKRAVARTY

AURORA KINEMA—Digboy, PRINCE CINEMA—Gauhati

AURORA CINEMA—Midnapur, UTTARA —Bogra

KALYANI —Kusthia ALOKA —Rajshahi

RAMKRISHNA TALKIES—Naihati

Please Remember

E. T. D.

WEEK 1941

FROM

MARCH 1—7

Ready for Booking !

Rex Pictures'

King Thriller

DESH BHAKT

Coming !

Shree Bharat Lakshmi's
1941's Sensation

ABATAR

With
Durgadas, Ahindra
and many others

Director : PREMANKUR ATORTHY
Dialogue : SACHIN SENGUPTA

Pancholi Art Pictures'

KHAZANCHI

(Hindi)

with : Ramola & Ismail

With
Harishchandra & Ashalata

Shree Bharat Laxmi's

MATWALI MIRA

Mighty Hindi Picture
with MUKTAR BEGUM

COMING AT

PURABI

SHORTLY

Shree Bharat Luxmi's

SABDHAN

with : Jahar Ganguli, Renuka
Roy, Tulsi Lahiri, Satya, Etc.

Direction : TULSI LAHIRI

Distributors : EMPIRE TALKIE DISTRIBUTORS

96-E, CHOWRINGHEE SQ., CALCUTTA.

Telegrams : "FILMTALKS"

Edited.

Cal. 36/5

This PDF you are browsing now is in a series of several scanned documents by the Centre for the Study of Developing Societies (CSDS), Delhi

CSDS gratefully acknowledges the enterprise of the following savants/institutions in making the digitization possible:

Historian, Writer and Editor Priyamvad of Kanpur for the Hindi periodicals (Bhavishya, Chand, Madhuri)

Mr. Fuwad Khwaja for the Urdu weekly newspaper Sadaqat, edited by his grandfather and father.

Historian Shahid Amin for facilitating the donation.

British Library's Endangered Archives Programme (EAP-1435) for funding the project that involved rescue, scan, sharing and metadata creation.

ICAS-MP and India Habitat Centre for facilitating exhibitions.

Digital Upload by eGangotri Digital Preservation Trust.

